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ENTS

OF THE

ENGLISH LANGUAGE:

AN INTRODUCTION TO THE STUDY OF

GRAMMAR AND COMPOSITION.

FOR COMMON SCHOOLS.

BY

BERNARD BIGSBY, UNIV. OXON.,

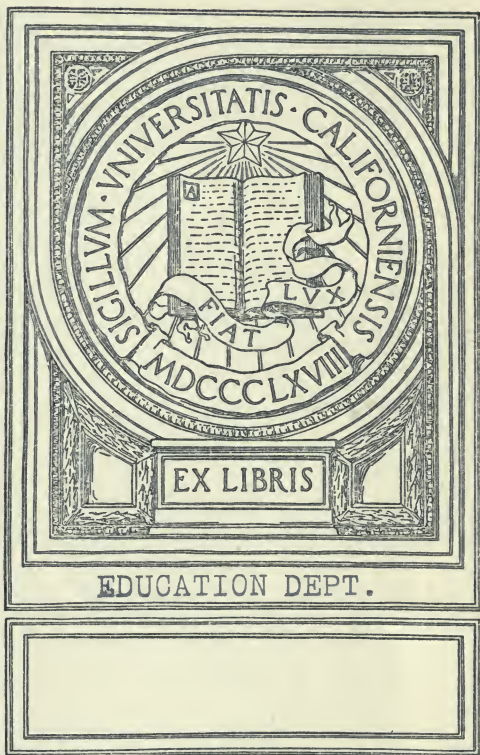
SUPERINTENDENT OF PUBLIC SCHOOLS, PORT HURON; LATE LECTURER
TO THE MICHIGAN STATE NORMAL SCHOOL; AUTHOR OF
"THE HISTORY OF THE ENGLISH LANGUAGE."

BOSTON:

GINN BROTHERS, PUBLISHERS.

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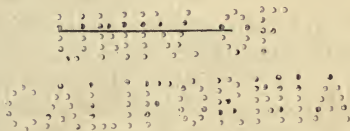


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ELEMENTS
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PREFACE.

NOTWITHSTANDING the number of text-books and the professions of instructors, the science of teaching Composition is yet in its infancy. Authors are too accustomed to burden their productions with rules and illustrations, and to ignore the fact that the attainment of perfection must be sought in practical exercises rather than in elaborated theories and precepts.

Composition, as its name declares, is the art of *putting together*. The child, prattling by its mother's knee, is unconsciously engaged in the first steps of the study. The simple word, the quality and action of the word, the phrase, the sentence, come in a natural course as the results of its powers of observation and imitation. In our teaching, we must follow the golden rules of nature. The very basis of our vocation is to search into the way of the child's taking hold by little and little of what we teach it, so that our efforts may be within its reach.

We should not attempt at too early an age to introduce the Grammar into the school-room. It is better, by means of such a subsidiary as is to be found in Part I. of this text-book, to give children a knowledge of the uses of words and the power to express their ideas, than to trouble their thoughts and clog their memories with grammatical rules, which to them signify nothing but mere notions of general terms. Rules are results, and we should seek to lead the pupil step by step to the attainment of these results by practical ex-

perience ; then, and then only, he will arrive at a knowledge of their character and an appreciation of their usefulness.

But the text-book on Composition should not only be an aid to the acquisition of correct expression, but a means of cultivating habits of thought and observation. With this end in view, the exercises should be on simple and familiar objects, if possible visible at the time of study, — the child's attention being thus more readily awakened, and its interest sustained. The contents of Part II. of this work seem to me to happily meet our requirements in this respect. By a well-prepared arrangement of lessons on common objects, and exercises in comparison, memory, the senses, the results of experiments, the sources of things, their parts, and their uses, the Author has done much to elaborate a useful system of elementary training.

In Part III. another quality is brought to bear on the student, — the necessity of research, and the consequent expansion of knowledge. A methodical system of arrangement teaches the pupil to classify the information thus obtained, to sift its true meaning, and to express in his own words the sentiments of the writer from whom he seeks inspiration.

Parts IV. and V. are devoted to lessons of a higher order, such as the comparing of different historical characters, criticising, paraphrasing, summarizing, and theme-writing, judicious help being given to the student in these important branches.

The most noticeable features of the volume are the self-explanation of the exercises, their total freedom from monotony and vain repetition, and the well-graded progression of their advancement.

DUANE DOTY,
Superintendent of Detroit Public Schools.

DETROIT, July 1, 1874.

AUTHOR'S NOTE.

THE success of a similar work from his pen, issued six years ago by Thomas Murby, the eminent educational publisher of Fleet Street, London, and its universal adoption in the middle-class schools of England, lead the Author to hope for a generous patronage from his fellow-teachers in America. Riper experience and a more extensive field of labor have enabled him to mature the methods developed in this volume, and he trusts that in the result of his efforts will be found a useful aid to the great work of elementary education.

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PART I.

ENGLISH COMPOSITION.

LESSON I.

NAMES OF OBJECTS.

WRITE the names of twenty different objects.

EXAMPLE.

A cow, a cat, a dog, a chair, a horse, a spade, a door, a glass, a cart, a rake, a desk, a pen, a pencil, a house, a gate, a knife, a whip, a man, a boy, a girl.

LESSON II.

NAMES AND NUMBERS.

Write the names and numbers of things you can see, or think of, in *a church, a parlor, a kitchen, a field, a ship, a barn, a yard, a store, a dépôt.*

EXAMPLE.

The names and numbers of things in a school-room.

Fifty seats. One teacher's desk. One clock. Five maps. Two globes. Seven chairs. One stove. One harmonium. Two tables.

LESSON III.

THE PARTS OF THINGS.

Write the name of a part of each of the following objects : *a book, a chair, a house, a gun, a watch, a room, a coat, a tree, a garden, a hive, a spade, a knife, a fork, a stable, a piano, a bottle, a boot, a pitcher.*

EXAMPLE.

The name of a part of a flower.

The stem of a flower.

The name of a part of a book.

The leaf of a book.

LESSON IV.

POSSESSION.

An apostrophe is an accent or mark, showing that there is something cut off, and it is used to signify *possession*.

Write with an apostrophe each of the following phrases :—

The hat of the man. The tail of the dog. The head of the horse. The leg of the table. The glove of the girl. The milk of the cow. The whip of the driver. The top of the mountain. The source of the river. The brightness of the sun. The roar of the lion. The hunger of the child. The stripes of the tiger. The cry of the baby. The skin of the bear. The howl of the wolf. The thickness of the

ice. The cunning of the fox. The speed of the hare. The color of the grass.

EXAMPLE.

The saw of the carpenter.

The carpenter's saw.

The boat of the ship.

The ship's boat.

LESSON V.

SIMPLE QUALITIES.

The *quality* of a thing is its *condition*, as a *dry boot*, a *wet stocking*.

Write down one quality of each of the following: a *book*, a *needle*, a *knife*, a *pen*, a *stone*, a *boot*, a *cow*, a *game*, a *fish*, a *cat*, a *spade*, a *pitcher*, a *fork*, a *toad*, a *coat*, a *clock*, a *man*.

EXAMPLE.

Qualify a dog, a cat, a rat, a table.

A *black* dog.

A *brown* rat.

A *white* cat.

A *small* table.

LESSON VI.

DOUBLE QUALITIES.

Write two qualities of these objects: *river*, *wave*, *forest*, *island*, *flower*, *lake*, *cloud*, *town*, *sea*, *ship*, *gun*, *turnip*, *mouse*, *cart*, *globe*.

EXAMPLE.

Doubly qualify hat, book, coat.

A new black hat.

A pretty new book.

An old brown coat.

LESSON VII.

TRIPLE QUALITIES.

Give three qualities to the following objects: *swan, viper, wolf, frog, butterfly, gnat, wasp, goat, duck, hen, fly, horse, pigeon, cow, girl, American, Turk, Spaniard, Swede, Dane, Dutchman.*

EXAMPLE.

Give three qualities to a pebble, a man, an Englishman.

A smooth round white pebble.

A tall dark handsome man.

A fair fat frugal Englishman.

LESSON VIII.

COMPARISON.

Write two qualities of each of the following objects, and let the second quality be stronger than the first: *a city, an ox, an ass, a stone, a watch, a knife, a mouth, an eye, a ball, a cat, a leaf, a rope, a loaf, a cup, a hammer, an axe, a ring, a stove.*

EXAMPLE.

Write down two qualities of a street, a cheese, and a knife, making the second quality stronger than the first.

A *long* street, a *longer* street.

A *small* cheese, a *smaller* cheese.

A *heavy* knife, a *heavier* knife.

LESSON IX.

COMPARISON.

Write three qualities of the following objects, the second being stronger than the first, and the third than the second : *a room, a tree, a cable, a boat, a saddle, a map, a wall, a river, a door, a kettle, a drum, a whip, a toy, a string, a goose, a mouse, a mule.*

EXAMPLE.

Three comparative qualities of a boy, a stick, a knife.

A *strong* boy, a *stronger* boy, the *strongest* boy.

A *thick* stick, a *thicker* stick, the *thickest* stick.

A *sharp* knife, a *sharper* knife, the *sharpest* knife.

LESSON X.

COMPARISON.

Write three comparative qualities of three different things, as : *boat, brig, steamer ; river, lake, bay ; rat, cat, dog ; box, table, chair ; shoe, coat, scarf ; hat, glove, shawl ; book, slate, pencil ; field, park, prairie ; thief, forger, murderer.*

EXAMPLE.

Write three comparative qualities of iron, silver, gold ; girl, boy, man.

Iron is *heavy*, silver *heavier*, gold *heaviest*.

A girl is *strong*, a boy is *stronger*, a man is *strongest*.

LESSON XI.

BEING.

Write the following words separately and add a quality to each : *a church, a dollar, a saw, a pen, a buggy, a brook, a pine, a post, a train, a telegram, a teapot, a cabbage, a squirrel, a purse, a toy, a hen, a prison, a dépôt, a rainbow, a rose, a sled, a skate.*

EXAMPLE.

Write down something regarding the building, the paper, the song.

The building *is elegant*.

The paper *is clean*.

The song *is sweet*.

LESSON XII.

BEING (*two subjects*).

Write the following words in pairs and add a quality that can be said of both : *dogs and horses, milk and water, oil and tallow, glass and ice, paper and pens, cows and calves, gas and air, Boston and Detroit, Ypsilanti and Chicago, General Grant and General Sherman, cats and kittens, the boat and the ship.*

EXAMPLE.

Add a quality that can be said of *silk and cotton, sugar and salt, hail and snow.*

Silk and cotton *are valuable.*

Sugar and salt *are soluble.*

Hail and snow *are cold.*

LESSON XIII.

BEING (*was or were*).

Write the name of each of the following objects and give the quality they had once: *bed, wagons, coffee, crabs, salt, apples, pears, grapes, men, whalebone, marble, flannel.*

EXAMPLE.

Give the qualities the watch, the wind, the cloud, had.

The watch *was new.*

The wind *was high.*

The clouds *were dark.*

LESSON XIV.

BEING (*has or have been*).

Write sentences about *John, the cat, the sailors, the cows, the tables, the crows, the ribbons, the waves, the snow, the ship, the thunder, the rain, the wheel, the lesson, the whip, the book,* making use of the expression "has" or "have been."

EXAMPLE.

Henry, many books, cities.

Henry *has been here twice.*

Many books *have been lost.*

Cities *have been destroyed.*

LESSON XV.

BEING (*had been*).

Write sentences about *the house, the moon, the boy, the horse, the merchant, the pool, the woman, the spire, the jay, the dog, the Romans, the toad*, employing the “*had been*.”

EXAMPLE.

John, king, sheep.

John *had been here before you.*

The king *had been bathing.*

The sheep *had been running.*

LESSON XVI.

BEING (*will or shall be*).

Write sentences in which you use “*will*” or “*shall be*.”

EXAMPLE.

The river *will be muddy.*

He *shall be whipped.*

The sky *will be red.*

LESSON XVII.

ACTIONS (*animal*).

Write what the following animals do: *the ass, the raven, the tiger, the buffalo, the rook, the linnet, the bear, the eagle, the salmon, the deer, the squirrel, the worm, the serpent, the buzzard, the raccoon, the elephant, the lion, the kangaroo.*

EXAMPLE.

The sheep, the worm, the raven.

The sheep *bleats*.

The worm *crawls*.

The raven *croaks*.

LESSON XVIII.

ACTIONS (*inanimate*).

Write down what the following objects do: *roses, glass, rain, snow, the sea, the sun, trees, stars, copper, coal, aspen, the hail, the thunder, the lightning, the river, the ship, water, flowers, steel, lead.*

EXAMPLE.

Gold, diamonds, the wind.

Gold *glitters*.

Diamonds *sparkle*.

The wind *blows*.

LESSON XIX.

ACTION.

Write sentences about *William, the dog, the cat, the man, the horse, the monkey, the crane, the kite, the flea, the fish*, having, 1. *the name of the person or thing acting*; 2. *the name of the action*; and 3. *the name of the person or thing acted on*, and observe the following form.

EXAMPLE.

John, the sun, the dog.

1.	2.	3.
John	touches	the table.
The sun	melts	the wax.
The dog	caught	the rat.

LESSON XX.

EXTENDED ACTION.

Write sentences having

1. The quality of the actor ;
2. The name of the actor ;
3. The action ;
4. The quality of the object ;
5. The name of the object,

and take these words to write about: *the mischievous boy, the old man, the wise child, the fast horse, the slow tortoise, the cunning jay, the rich banker, the poor laborer, the ugly duck, the little girl, the good woman.*

EXAMPLE.

The benevolent Peabody, the dishonest boy, the faithful dog.

1.	2.	3.	4.	5.
The benevolent	Peabody	relieved	starving	children.
The dishonest	boy	stole	black	cloth.
The faithful	dog	guarded	the young	sheep.

LESSON XXI.

QUALITIES OF ACTIONS. — ADVERBS OF MANNER.

Complete the following sentences by adding how or in what manner the action was done :

John dances...	I gave it...
Peter sings...	He talked...
He spoke...	We danced...
It runs...	They fought...
He did it...	Emma laughs...
It measures that...	Ethel chatters...

EXAMPLE.

Henry calls...	The cat mews...
Willie runs...	The rat bites...
Henry calls <i>loudly</i> .	The cat mews <i>prettily</i> .
Willie runs <i>swiftly</i> .	The rat bites <i>viciously</i> .

LESSON XXII.

ADVERBS OF TIME.

Fill in the words implying when the action was done in the following sentences :

He will...be ten years old.
 I shall be glad...I am rich.
 Can you speak...
 The time goes...
 I am...thinking of you.

He was...good.
 The good are...happy.
 Be quiet...you are at work.
 ...he was here he has done...
 Are you...happy?

EXAMPLE.

He will...be here.
 When it was...known.

The tortoise goes...
 I pay my rent...

He will *soon* be here.
 When it was *first* known.

The tortoise goes *slowly*.
 I pay my rent *yearly*.

LESSON XXIII.

ADVERBS OF PLACE.

Insert the word telling where the following actions were done :

...was Caesar killed?
 She was...
 He came...in time.
 He is not going...
 The crab swims...
 The door opens...

He is lying...
 She went...
 ...it is.
 Come...
 ...are you going?
 The kite flies...

EXAMPLE.

He came...in June.
 She lived...two years.

I leaned...
 She looked...

He came *here* in June.
 She lived *there* two years.

I leaned *forward*.
 She looked *up*.

LESSON XXIV.

ADVERBS OF QUANTITY.

Fill in the words to express how much of the action in the following sentences was done :

She spoke...	It is...probable.
It is...nice.	You talk...fast.
He lauded...	He is...better.
He lived...	He is...well.
She liked it...	You are...rich.
He is...happy.	Jane is...gay.

EXAMPLE.

He talks...much.	I read...fast.
John sings...well.	He is...rich.
He talks <i>too</i> much.	I read <i>extremely</i> fast.
John sings <i>very</i> well.	He is <i>immensely</i> rich.

LESSON XXV.

ADVERBS AFFIRMING OR DENYING.

Fill in the words required to affirm or deny the action of the following sentences :

Air is...an element.	He will...come.
You are...tall.	Are you going? ...
He is...talented.	... I am going.
...you are wrong.	You must...stay here.

EXAMPLE.

May he play ? ...		He is wrong...
He is...rich.		... She is sorry.
May he play ? No. .		He is wrong <i>indeed</i> .
He is <i>not</i> rich.		<i>Yes!</i> She is sorry.

LESSON XXVI.

ADVERBS OF DOUBT OR UNCERTAINTY.

Complete these sentences by filling in the adverbs required to express *doubt* or *certainty* :

He may...give you money.		...he will do it.
She will...call at your house.		It is yours...
...he will do it.		He will...allow it.
If it is...he will.		...she must have it.

EXAMPLE.

She may...desert you.		They may...allow it.
Henry will...give it to you.		The wicked shall...perish.
She may <i>perhaps</i> desert you.		They may <i>possibly</i> allow it.
Henry will <i>probably</i> give it to you.		The wicked shall <i>undoubtedly</i> perish.

LESSON XXVII.

PREPOSITIONS.

Write sentences, using in order each of the following prepositions :

- | | |
|-------------|--------------|
| 1. About. | 9. Around. |
| 2. Above. | 10. At. |
| 3. Across. | 11. Athwart. |
| 4. After. | 12. Before. |
| 5. Against. | 13. Behind. |
| 6. Along. | 14. Below. |
| 7. Amid. | 15. Beneath. |
| 8. Among. | 16. Beside. |
-

LESSON XXVIII.

PREPOSITIONS.

Write sentences, using in order each of the following prepositions :

- | | |
|-------------|-----------------|
| 1. Besides. | 9. In. |
| 2. Between. | 10. Into. |
| 3. Beyond. | 11. Instead of. |
| 4. Down. | 12. Near. |
| 5. During. | 13. Of. |
| 6. Except. | 14. Off. |
| 7. For. | 15. On. |
| 8. From. | 16. Over. |
-

LESSON XXIX.

PREPOSITIONS.

Write sentences, using in order each of the following prepositions :

- | | |
|----------------|-----------------|
| 1. Out of. | 10. Towards. |
| 2. Part. | 11. Under. |
| 3. Round. | 12. Underneath. |
| 4. Since. | 13. Up. |
| 5. Regarding. | 14. Upon. |
| 6. Through. | 15. With. |
| 7. Throughout. | 16. Within. |
| 8. Till. | 17. Without. |
| 9. To. | |

LESSON XXX.

CONJUNCTIONS.

Write sentences, using in order each of the following conjunctions :

- | | |
|-------------|---------------|
| 1. And. | 6. If. |
| 2. Before. | 7. Since. |
| 3. For. | 8. Therefore. |
| 4. Because. | 9. Then. |
| 5. That. | |

LESSON XXXI.

DISJUNCTIONS.

Write sentences, using in order the following *disjoining conjunctions* :

- | | |
|------------------|--------------|
| 1. Neither, nor. | 5. So, as. |
| 2. Though, yet. | 6. As, as. |
| 3. Whether, or. | 7. As, so. |
| 4. Either, or. | 8. So, that. |

LESSON XXXII.

DISJUNCTIONS.

Write sentences, using in order the following disjoining conjunctions :

- | | |
|---------------------|--------------|
| 1. Although. | 5. Provided. |
| 2. But. | 6. Than. |
| 3. Except. | 7. Unless. |
| 4. Notwithstanding. | |

LESSON XXXIII.

INTERJECTIONS.

Write sentences, using in order the following words :

- | | |
|-------------|-------------|
| 1. Adieu ! | 7. Hark ! |
| 2. Ah ! | 8. Hail ! |
| 3. Alas ! | 9. Hurrah ! |
| 4. Away ! | 10. Lo ! |
| 5. Begone ! | 11. Oh ! |
| 6. Hush ! | |

PUNCTUATION.

ONE of the most necessary steps in the art of Composition is the acquirement of the knowledge of Punctuation.

Punctuation is to writing what tone is to reading. It lends to words the spirit of sense and meaning.

The **Comma** (,) denotes the smallest division in the construction of a sentence. Wherever a sentence is divided into **Clauses**, place **Commas**. Thus :

Tennyson's style, in point of unintelligibility of construction, is open to many objections.

When several nouns, adjectives, or other parts of speech follow each other, they must be separated by a comma. Thus :

Men, women, and children were there. It was a warm, bright, and pleasant day. You, your brother, and I must appear to-morrow. Write clearly, carefully, and correctly.

Nouns in apposition are separated by a comma. Thus :

The butterfly, child of the summer, flutters in the sun. Alexander the Great, conqueror of the world, died at an early age.

When a verb is understood, it is well to insert a comma. Thus :

As a companion, he was severe ; as a friend, captious and dangerous ; in his domestic sphere, harsh and jealous.

EXERCISE. — Place **Commas** in the following sentences :

a. The lives of Julius Cæsar and Napoleon I. will bear many comparisons. Each by a bold resolute determined will triumphed over the superstition and prejudices of a mighty nation and seized upon the empire of a people in whose hearts was planted the love of liberty fraternity and equality. Each possessed with the desire of ambition extended his dominions and gained the good will of his warlike subjects by the display of military pomp and grandeur.

b. Midas King of Phrygia several thousand years ago was a very warlike monarch as the classic annals show.

c. Self-conceit presumption and obstinacy blast the prospects of many a youth.

d. To live soberly righteously and piously comprehends the whole of our duty.

A **Semicolon (;)** is a little more expressive of separation than a comma. You place a **Semicolon** where there is a change of meaning in the sentence, but a continuance of the construction. Thus :

Be civil to all ; for civility is the mark of gentility.

A **Colon (:)** is much more expressive of separation than a semicolon. When the construction of the sentence is broken, but the sense continues, place a **Colon**. Thus :

Many clever men make poor orators : in fact, oratory is an individual gift.

A **Period (.)** marks the completion of the sentence.

A **Note of Interrogation (?)** denotes a question. Thus :
Who rules ? Who conquers ?

A **Note of Exclamation (!)** denotes a surprise or an invocation. Thus :

How are the mighty fallen !

A **Parenthesis** is a clause or part of a sentence not necessary to the sense of the sentence, but explanatory, and is generally included between the marks (). Thus :

Everything (for God has made nothing in vain) has its especial function and duty.

An **Apostrophe** (') denotes abbreviation. Thus :

'T is *for* it is. E'er *for* ever. 'Mid *for* amid.

A **Hyphen** (-) is employed to connect compounded words ; as, Lap-dog.

Quotation Marks (" ") denote that the words of another are introduced. Thus :

"It was the English," Kaspar cried,

"That put the French to rout."

EXERCISE. — Correct the following sentences, inserting the stops and capital letters :

Self-control is prompted by humility pride is a fruitful source of uneasiness it keeps the mind in disquiet humility is the antidote to this evil.

Vice is not of such a nature that we can say hitherto shall ye come and no farther from law arises security from security curiosity from curiosity knowledge. fire is with regard to the heat as the cause to the effect it is itself an inherent property in some material bodies and when in action communicates heat fire is perceptible to us by the eye as well as the touch heat is perceptible to us only by the touch fire spreads but heat dies away.

And I came to the place of my birth and said to the friends of my youth where are they and the echo answered where are they

Be careful to avoid tale-bearing for that is a vice of the most pernicious nature and generally in the end turns to the disadvantage of those that practise it many things if heard from the mouth of the speaker would be inoffensive but they carry a different meaning when repeated by another.

Father of light and life Thou good supreme
 O teach me what is good Teach me thyself
 Save me from folly vanity and vice
 From ev'ry low pursuit and feed my soul
 With knowledge conscious peace and virtue pure
 Sacred substantial never-ending bliss

Capital Letters are used in the following cases :

1. the first word of every sentence ; 2. first word of every line of poetry ; 3. first word of a direct quotation ;
4. proper names and adjectives derived from them ;
5. all names of the Deity ; 6. days of the week and months of the year ; 7. the pronoun *I* ; 8. important words, as the Revolution, the Norman Conquest ; 9. every principal word in the title of a work.

EXERCISE. — Rewrite the following, correct the use of capitals where required, underline the letters you thus change, and attend to the punctuation :

a. I am monarch of all i survey
 My right there is none to dispute
 From the centre all round to the sea
 i am lord of the fowl and the brute

b. The contemplation of the frailness and uncertainty of our present State appeared of so much importance to solon of athens, that he left this precept to future ages: Keep thine eye fixed upon the end of Life.

c. On wednesday the twenty-first of august i went down to brighton

d. The reformation was begun by martin luther.

e. Scott's lady of the lake describes the scenery of the trossachs.

PART II.

FORMATION OF SENTENCES.



LESSON I.

SIMPLE DESCRIPTION OF INANIMATE THINGS.

Describe *a pen, a knife, a brick, a book, a table, a chair, a door, a carpet, a cup, a house, a church, a cart, a piano, a boat, a hat, a needle, a whip, a spade, a box, and a bottle*, under the following headings :

1. What is it ?
2. What is its use ?
3. What is it made of ?

EXAMPLE.

A chair.

1. A piece of furniture.
2. Is used to sit upon.
3. Is generally made of wood.

Then rewrite the whole in a single sentence, thus :

A chair is a piece of furniture used to sit upon, and is generally made of wood.

LESSON II.

SIMPLE DESCRIPTION OF PLACES.

Describe *New York, Buffalo, Philadelphia, Cincinnati, Detroit, Chicago, Boston, Concord, Hartford, Montpelier, Richmond, and Indianapolis*, under the following headings :

1. What is it ?
2. In what State is it ?
3. On what river is it situated ?

EXAMPLE.

Augusta.

1. A city.
2. In the State of Maine.
3. Is on the Kennebec.

Then rewrite the whole in a complete sentence, thus :

Augusta, a city in the State of Maine, is situated on the Kennebec.

LESSON III.

DESCRIPTION OF PERSONS.

Describe any one you know, and observe the following headings :

1. How is he named ?
2. Is he a short or tall man ?
3. Where does he live ?

EXAMPLE.

My uncle.

1. William Smith.
2. Is a tall man.
3. Lives at Detroit.

Rewrite the whole in a complete sentence, thus :

My uncle, William Smith, is a tall man, and lives at Detroit.

LESSON IV.

DESCRIPTION OF ANIMALS.

Describe *a tiger, a cat, a dog, a cow, a horse, a pig, an elephant, a mouse, an ass, a wolf, a rat, an eagle, a duck, a hen, a vulture, a hawk, a pigeon, and a goose*, under these headings :

1. Is it a wild or domestic animal ?
2. Of what color is it ?
3. Where is it found ?
4. What sort of a noise does it make when excited ?

EXAMPLE.

A lion.

1. A wild animal.
2. Of a tawny color.
3. Is found in the jungles and forests of Africa and other countries.
4. When excited, roars.

Rewrite the whole in one sentence, thus :

The lion, a wild animal of a tawny color, is found in the forests and jungles of Africa and other countries, and, when excited, roars.

LESSON V.

COMPARISON OF ANIMALS.

Describe the difference between *a dog and a horse, a cat and a rat, a cow and a fox, a wolf and a pig, a squirrel and a hare, a monkey and a porcupine, an ass and a sheep, an elephant and a deer*, observing these headings :

1. Food.
2. Habits.
3. Sounds.
4. Coat or skin.
5. Peculiarity of appearance.
6. Size.
7. Color.

EXAMPLE.

A dog and a hare.

1. The dog eats flesh and meal ; the hare lives upon grass and herbs.
2. The dog is domesticated, bold, and intelligent ; the hare is mild, timid, and unintelligent.
3. The dog barks ; the hare is generally silent, but, when in pain, squeals.
4. The dog has a coat of hair ; the hare has one of fur.
5. The dog has a long tail ; the hare has a small tuft.
6. The dog varies considerably in size ; the hare is generally of one size and much smaller than the dog.
7. The dog differs in color ; the hare is invariably brown or white.

SIMPLE PARAGRAPH.



LESSON VI.

DESCRIPTION OF BUILDINGS.

Describe separately *a church, a railroad dépôt, and a school-house*, under these headings :

1. What is it ?
2. What is it used for ?
3. Of what does it consist ?
4. Of what is it composed ?

EXAMPLE.

A house.

1. It is a building.
2. It is used for a human dwelling-place.
3. It consists of walls, roofs, windows, doors, passages, rooms, and chambers.
4. It is composed of stone, brick, marble, mortar, wood, iron, and glass.

Then rewrite the whole in a single paragraph, thus :

A house is a building used for a human dwelling-place. It consists of walls, roofs, windows, doors, passages, closets, rooms, and chambers ; and it is composed of stone, brick, marble, mortar, wood, iron, and glass.



LESSON VII.

DESCRIPTION OF A SCHOOL.

Give a description of your *school*, mentioning :

1. What it is called.
 2. Where it is situated.
 3. How many teachers there are.
 4. How many pupils there are in your room.
 5. How many classes.
 6. The hours of work.
 7. The holidays.
 8. The size and shape of the school-room.
 9. How many windows there are in it.
 10. How many doors.
 11. How many desks and forms.
 12. How many pictures or maps on the walls.
-

LESSON VIII.

DESCRIPTION OF A MEAL.

Give a description of *a breakfast, a dinner, and a supper*, observing the following points:

1. The hour.
2. The place.
3. Who sat down to it.
4. The patterns on the plates and cups.
5. The fare.
6. Incidents and accidents.

EXAMPLE.

Breakfast.

1. Eight o'clock in the morning.
2. The little back parlor.
3. Papa, mamma, sister Lucy, brother Willie, and baby-boy (two years old).
4. The cups and saucers were white with green rims.

The plates were of the old-fashioned willow pattern, with three little Chinese crossing a bridge, four temples, several trees all fruit and boughs, a man in a boat, and two huge birds about five times as big as the men.

5. For papa and mamma there were eggs and bacon, toast and tea ; for Lucy, Willie, and me there were tea, cookies, bread, butter, and milk.

6. Papa always reads the newspaper at breakfast ; and just as he was in the middle of an article in which he was very much interested, baby-boy began to ladle his sop into the sugar-basin, and upon Mamma scolding him, screeched so loudly that he had to be carried, kicking and squealing, up to the nursery.

LESSON IX.

SIMPLE NARRATION.

Relate anecdotes about, 1. *A little girl and a lamb ;* 2. *A boy fishing and a bull ;* 3. *A lost sheep and a shepherd's dog ;* 4. *An honest but poor old woman finding a purse full of money ;* and observe these headings :

1. When was it ?
2. Where was it ?
3. Who was it ?
4. What was it ?
5. How was it done ?

EXAMPLE.

The story of a boy killing a duck.

1. This morning.
2. On the road to school.
3. Johnny Green.
4. Johnny Green killed a duck.

5. He threw a stone at it. It hit the duck on the back. The duck fell dead. Farmer Noaks ran out with a big stick and gave Johnny a thrashing. Johnny cried.

Then rewrite the whole, thus :

How Johnny Green killed a duck.

This morning on the road to school Johnny Green killed a duck. He threw a stone at it and hit it on the back. The duck fell dead, and Farmer Noaks ran out with a big stick and gave Johnny a thrashing, which made Johnny cry.

LESSON X.

SIMPLE NARRATION.

Relate anecdotes about, 1. *The story of Joseph being put into the pit* ; 2. *Daniel in the lions' den* ; 3. *The innocents being slain by Herod* ; and observe these headings :

1. When was it ?
2. Where was it ?
3. Who was it ?
4. What was it ? (*Place the answer to this as the heading to the paragraph.*)
5. How was it done ?

LESSON XI.

EXERCISES IN MEMORY.

Name all the things you can think of that you would be likely to see in

1. A farm-yard ;
2. A church ;

3. A ramble by the sea-shore ;
 4. A wild-beast show ;
 5. A bazaar.
-

LESSON XII.

EXERCISES ON THE COMPARISON OF IDEAS.

If all things *increased* in proportion, and a cat were seven feet high, how high would a mouse be ?

If a ruler were four feet in circumference, what would the circumference of a pen-holder be ?

If a man's nose were eighteen inches long, how long would his teeth be ?

If a cent weighed two pounds, what would be the weight of a silver dollar ?

LESSON XIII.

TO FILL UP ELLIPSES.

Insert the required words in the following sentences :

1. When he ... to Detroit, he ... that his aunt ... dead, and that ... uncle had married again.
2. John has a ... pony. I wish he ... let me ... upon it. It has a ... tail and mane, and ... beautifully.
3. Our dog Nero will ... and carry ... you may ... him.
4. The tongue was ... us to ...
5. The book is full of ...
6. The swallow catches ... in his ...
7. The master ... the boy when he is ...
8. A queen wears a ... on her ...
9. The minister preaches ... to his ...
10. The ship sailed from ... in fine weather ... but after a ... there came ... and she was ...
11. I ... apples, but I would ... oranges.
12. Butter is made from ... by ...
13. The king ...
14. The horses ...

LESSON XIV.

EXPANSION OF WORDS.

Expand the words printed in Italics in the following sentences :

1. *Delay* is always *dangerous*. 2. Lincoln acted *sternly* and *decidedly* when it was necessary to do so. 3. Very *brave* soldiers fell at Gettysburg. 4. The boy ran *quickly*. 5. He acts *impatiently*. 6. The people *believed* in him. 7. I learn my lessons *easily*. 8. John *gave* him the book. 9. Gertrude sings *sweetly*.

EXAMPLE.

Error is human ; forgiveness, divine.

To err is human ; to forgive, divine.

LESSON XV.

CONTRACTION OF WORDS.

Contract the words printed in Italics in the following sentences :

1. *To chatter* about nothing is always foolish. 2. Washington acted *with judgment* when he made a friend of Lafayette. 3. The people *put trust* in him. 4. I can *with considerable ease* understand the time tables. 5. I *made him a present of* the volume. 6. Henry runs *with speed*. 7. He talks *with discretion*. 8. They proceeded *with difficulty*.

EXAMPLE.

He fought with bravery.

He fought *bravely*.

LESSON XVI.

TO FILL UP ELLIPSES.

Write at full length the following fable, filling up the Ellipses :

The dog in the manger.

A ... dog, having ... his ... on some hay in a manger, an ox, pressed by ..., came up, and ... to satisfy his ... with a little of the ..., but the dog ..., and putting ... into a ... posture, prevented his ... it, or even ... the spot where he lay.

"Envious ...," exclaimed the ox, "how ... is your behavior! You cannot ... the ... yourself, and yet you will not ... me, to whom it is so ..., to ... it."

The miser, who hoards up his gold,
Unwilling to ... or to spend,
Himself in the ... may be ...,
The ox in his indigent ...

To hoard up what we can't enjoy,
Is Heaven's good ... to des...

LESSON XVII.

COMPOSING A FABLE.

Write at full length the story of "The Fox and the Grapes," observing these facts :

- a. Thirsty fox sees grapes hanging from high vine.
- b. Leaps up, cannot reach them.
- c. Says he could if he liked, but they're sour.

EXAMPLE.

Thirsty fox sees grapes hanging from high vine.

A fox, parched with thirst, perceived some luscious grapes hanging from a lofty vine, etc.

LESSON XVIII.

ON THE SENSES.

Describe *a pencil, a pen, a knife, a flower, an apple, a book, an inkstand, a ruler, a watch, a stick, a box*, observing these headings :

1. Sight.
2. Hearing.
3. Smell.
4. Touching.
5. Tasting.

EXAMPLE.

The stick of liquorice.

SIGHT. — My sight tells me that it is about five inches long and three quarters of an inch thick ; that it is stamped with the name of the preparer ; that it is nearly round, and that it is apparently smooth.

HEARING. — In this instance my hearing tells me nothing.

SMELL. — My smelling power tells me that it has a slightly fragrant perfume.

TOUCHING. — My feeling power tells me that it is hard, brittle, and smooth.

TASTE. — By tasting it I learn that it is sweet.

Thus I find that the stick of liquorice is about five inches long by three quarters of an inch thick ; that it is stamped with the name of the preparer ; that it is nearly round ; and that it has a slightly fragrant perfume and a sweet taste.

LESSON XIX.

A FABLE.

Write at full length the fable of "The Dog and the Shadow," observing these facts (as in Lesson XVII.):

- a.* A dog is crossing a river on a plank.
 - b.* Has a piece of flesh in his mouth.
 - c.* Sees his shadow.
 - d.* Thinks it is another dog with another piece of meat.
 - e.* Drops his own and plunges into the stream.
 - f.* His chagrin.
 - g.* Moral.
-

LESSON XX.

A NARRATIVE.

Write a story, embodying the following hints:

The Honest Boy.

Walter Waifandstray; poor boy; swept crossing; very cold and hungry; wet day; picked up purse; full of money; began to think whose it could be; at last remembered kind old lady; found her address; went to the house; knocked at the door; pompous man-servant; lady sent for him up stairs; was amazed at the beautiful furniture; washed; new clothes; went into her service; became a rich man; honesty the best policy.

LESSON XXI.

SIMPLE HISTORICAL BIOGRAPHY.

Give a brief sketch of the lives of George Washington, James Madison, John Quincy Adams, Martin Van Buren, James Monroe, Abraham Lincoln, and Ulysses S. Grant, observing these headings :

1. Relate an incident you may have heard of his boyhood.
2. What age was he when he was elected President ?
3. What was his personal character.
4. What wars was he engaged in, if any ?
5. What was his fate ?

EXAMPLE.

George Washington.

1. At the age of thirteen he wrote out, for his own use, one hundred and ten maxims of civility and good behavior.
2. He was fifty-five years old when elected President.
3. "He was first in peace, first in war, and first in the hearts of his countrymen" ; amiable, brave, and faithful.
4. The great war with Britain that led to the Declaration of Independence.
5. He was exposed in the saddle for several hours to cold and snow, and attacked with acute pains which led to his death.

LESSON XXII.

FABLE.

Relate at full length the fable of "The Wolf and the Lamb," observing the following facts (as in Lessons XVII. and XIX.) :

1. A wolf and a lamb come to a stream to quench their thirst.
2. The water flows from the wolf to the lamb.
3. The wolf accuses the lamb of disturbing the water he is drinking.
4. The lamb says, "I cannot do so, for the stream flows from you to me."
5. The wolf says, "Your father set the hounds upon my track yesterday." "He died a month ago," says the lamb.
6. "Your dam, then!" says the wolf. "She died the day I was born," replied the lamb.
7. "You all of you hate me," cries the wolf, and worries the lamb.
8. Unjust strength overpowers feeble innocence.

LESSON XXIII.

CONTRACTION OF SENTENCES.

Contract the following sentences :

1. Cæsar was an illustrious man, and Napoleon was an illustrious man too.
2. War is bloody, war is unchristian-like, war is devastating.
3. Death does not spare the rich, neither does death spare the poor.
4. I rode in the omnibus, although the omnibus was full.
5. Wellington was brave, Wellington was just, Wellington was energetic, and Wellington was one of the most famous generals the world has ever produced.
6. That dog is the most stupid, the most vicious, and the most disobedient dog I ever saw.
7. She is very flighty, she is very silly, and she is very unhappy.

EXAMPLE.

Ivory is hard, ivory is white, and ivory is obtained from elephants' tusks.

Ivory is hard and white, and is obtained from elephants' tusks.

LESSON XXIV.

TRANSPOSITION.

Transposition signifies the changing of the order of the parts of a sentence without altering its sense ; thus :

EXAMPLE.

I will never acknowledge his superiority while I breathe.

1. While I breathe I will never acknowledge his superiority.

2. His superiority while I breathe I will never acknowledge.

3. I will never while I breathe acknowledge his superiority.

EXERCISE. — Transpose :

1. About this time she had the honor to introduce her son. 2. Here, royal pair, your little Quaker stands. 3. I beg your pardon if I answered you peevishly. 4. How mutable is the happiness of thoughtless people. 5. See how trees now drop their leafy honors. 6. Cæsar, when he had conquered the Gauls, went to Britain. 7. Shakespeare, in the reign of Elizabeth, wrote plays. 8. Being an old sportsman, I mounted my horse and rode after the hounds. 9. Upon reading the works of Milton I could better appreciate poetry. 10. On the rising of the sun they manned the boats and put out to sea. 11. The cat, after watching an hour at the hole, caught the mouse. "The ploughman homeward plods his weary way." *

* This line from Gray's "Elegy" admits of eleven transpositions without affecting the rhyme or metre.

LESSON XXV.

TRANSLATION OF POETRY INTO PROSE.

Translate the following poem of Wordsworth into prose.

LUCY GRAY.

No mate, no comrade, Lucy knew ;
She dwelt on a wild moor ;
The sweetest thing that ever grew
Beside a cottage door !

You yet may spy the fawn at play,
The hare upon the green ;
But the sweet face of Lucy Gray
Will never more be seen.

“To-night will be a stormy night,
You to the town must go ;
And take a lantern, child, to light
Your mother through the snow.”

“That, father, I will gladly do ;
'T is scarcely afternoon ;
The minster clock has just struck two,
And yonder is the moon.”

At this the father raised his hook,
And snapped a fagot band ;
He plied his work, and Lucy took
The lantern in her hand.

Not blither is the mountain roe ;
With many a wanton stroke

Her feet disperse the powdery snow
That rises up like smoke.

The storm came on before its time ;
She wandered up and down,
And many a hill did Lucy climb,
But never reached the town.

The wretched parents all that night
Went shouting far and wide ;
But there was neither sound nor sight
To serve them for a guide.

At daybreak on a hill they stood,
That overlooked the moor ;
And thence they saw the bridge of wood
A furlong from the door.

They wept, and turning homeward, cried,
“ In heaven we all shall meet.”
When in the snow the mother spied
The print of Lucy's feet !

Half breathless, from the steep hill's edge
They tracked the footmarks small ;
And through the broken hawthorn hedge,
And by the long stone wall.

And then an open field they crossed,
The marks were still the same ;
They tracked them on, nor ever lost,
And to the bridge they came.

They followed from the snowy bank
Those footmarks, one by one,

Into the middle of the plank, —
And further there were none !

You yet may spy the fawn at play,
The hare upon the green ;
But the sweet face of Lucy Gray
Will never more be seen.

EXAMPLE.

No mate, no comrade, Lucy knew ;
She dwelt on a wild moor ;
The sweetest thing that ever grew
Beside a cottage door.

Lucy, who knew no mate or comrade, dwelt on a wild moor, and was the sweetest thing that ever grew beside the door of a cottage.

Half breathless, from the steep hill's edge,
They tracked the footmarks small ;
And through the broken hawthorn hedge,
And by the long stone wall.

Half breathless, they tracked the small footmarks from the edge of the steep hill, through the hawthorn hedge that was broken, and by the long stone wall.

LESSON XXVI.

TRANSLATION OF POETRY INTO PROSE.

Translate the following poem into prose (as in Lesson XXV.):

THE COMMON LOT.

Once in the flight of ages past
There lived a man, — and who was he ?

Mortal, howe'er thy lot be cast,
That man resembled thee.

He suffered, — but his pangs are o'er ;
Enjoyed, — but his delights are fled ;
Had friends, — his friends are now no more ;
And foes, — his foes are dead.

He saw whatever thou hast seen,
Encountered all that troubles thee ;
He was — whatever thou hast been ;
He is — what thou shalt be.

The annals of the human race,
Their records, since the world began,
Of him afford no other trace
Than this, — THERE LIVED A MAN !

LESSON XXVII.

SIMPLE NARRATIVE.

Write a story, embodying the following hints :

The Miser.

1. A rich miser lived in France ; ordered by government to contribute large sum of money ; pleaded poverty ; damp cellar ; dug deep hole ; made spring-lock door ; hid his treasures.

2. Claim of poverty allowed ; the miser congratulates himself ; nephew, poor man with large family ; comes to beg ; refused, scoffed, and turned from the door.

3. Miser missed ; neighbors search everywhere ; at last they discover the door in the floor of the cellar ; miser found

dead ; candlestick ; no candle ; had eaten it in the agony of hunger.

4. Poor relative becomes heir ; spends the money judiciously ; relieves the poor ; gives to charitable institutions ; is a good friend and worthy neighbor ; respected and loved by all.

5. Moral.

LESSON XXVIII.

GRAMMATICAL EXERCISE.

Compose sentences in which there shall be

1. A proper noun and a common noun.
2. An abstract noun and a diminutive noun.
3. A numeral adjective and a pronominal adjective.
4. The three different degrees of comparison.
5. A demonstrative, a relative, and an interrogative pronoun.
6. An active transitive verb, a verb in the future perfect, and an impersonal verb.
7. An adverb, a preposition, a conjunction, and an interjection.

LESSON XXIX.

THE SENSES AND EXPERIMENTS.

RULE. — Place *a piece of glass* before you. Try it by your senses, as in Lesson XVIII. ; then make experiments on it, and write the results.

EXAMPLE.

A piece of india-rubber.

1. *Sight.* This piece of india-rubber is three inches long, two broad, and a quarter of an inch thick. In shape it is a

solid oblong. Its color is nearly black, but in parts somewhat brown.

2. *Smell.* Its smell is strong and rather disagreeable.

3. *Taste.* It has no peculiar taste.

4. *Touch.* It is soft to the touch.

5. *Experiments.* a. If I pull it, it stretches, and when I let go it returns to its former shape. Therefore it is *elastic*.

b. If I touch the hot stove with it, it melts and burns, and emits a quantity of black smoke. Therefore it is *inflammable*.

c. If I put it in water it floats. Therefore it has *less specific gravity than water*.

d. If I put it in water it does not diminish in bulk. Therefore it is *insoluble*.

LESSON XXX.

Place *a piece of coal* before you. Try it by your senses, as in Lesson XXIX. ; then make experiments on it, and write the results.

1. *Sight.* Size. Shape. Color.

2. *Feeling.* Weight. Heat. Hardness.

3. *Smell.*

4. *Taste.*

5. *Experiments.* In water. With fire. With a hammer.

LESSON XXXI.

Place *a sheet of paper* before you. Try it by your senses, as in Lesson XXX. ; then make experiments on it, and write the results.

1. *Sight.* Size. Shape. Color.

2. *Feeling.* Weight. Heat. Hardness.

3. *Smell.*
 4. *Taste.*
 5. *Experiments.* With water, fire, ink, paint, pencil, wood.
-

LESSON XXXII.

Place *a piece of iron-wire* before you. Try it by your senses, as in Lesson XXXI. ; then make experiments on it, and write the results.

1. *Sight.* Size. Shape. Color.
 2. *Feeling.* Weight. Heat. Hardness.
 3. *Smell.*
 4. *Taste.*
 5. *Experiments.* Sustain a great weight. Put it in water. Put it in the fire. Wet it and leave it in the open air.
-

LESSON XXXIII.

THE SOURCES OF THINGS.

RULE. — Place *a nail* before you. Trace its history, as in the following example.

EXAMPLE.

A piece of lead.

1. *What it is.* It is a metal.
2. *Where it came from.* I procured it from the plumber. He bought it from the owner of the lead-works, who obtained it by melting ore which he got from the miners, who dug it out of the earth.
3. *The result of experiments.* When newly cut it is very bright. I can hammer it into thin plates. I can easily melt it.

LESSON XXXIV.

Place *a piece of bread* before you. Trace its history, as in Lesson XXXIII., through the hands of the *baker*, the *miller*, and the *farmer*.

LESSON XXXV.

Trace the history of *a stove*, as in Lesson XXXIV., through the hands of the *iron-monger*, the *founder*, and the *miners*.

LESSON XXXVI.

Trace the history of *a coat*, as in Lesson XXXIV., through the hands of the *tailor*, the *cloth-merchant*, the *manufacturer*, and the *wool-grower*.

LESSON XXXVII.

Place *a sheet of paper* before you. Trace its history, as in Lesson XXXVI., through the hands of the *stationer*, the *paper-maker*, the *rag-merchant*, and the *rag-picker*.

LESSON XXXVIII.

THE USES OF THINGS.

Place *a piece of leather* before you, and write down the purposes for which it is generally used.

EXAMPLE.

A piece of lead.

It is used to construct water-pipes and cisterns. Chemists use it. Mixed with tin, it is called pewter, with which table-spoons are made. Mixed with antimony, it is manufactured into printer's types.

LESSON XXXIX.

Place *a piece of cloth* before you, and write the purposes for which it is used, as in Lesson XXXVIII.

LESSON XL.

PARTS OF THINGS.

Place *a book* before you. Trace the history of its parts through the hands of the *bookseller*, the *publisher*, the *printer*, the *binder*, the *engraver*, and the *author*.

LESSON XLI.

SUBSTITUTION.

Rewrite the following, putting other words in place of those printed in *italics* :

1. Be *careful* to avoid tale-bearing, for that is a *vice* of the most *pernicious* nature, and *generally*, in the *end*, turns to the *disadvantage* of those who practise it.

2. Let *attachment* to the *words* of truth be ever *impressed* upon your *mind*.

3. Above *all things* observe a *strict* attention to honesty.
4. *Avoid* as much as possible *entering* into *disputes*.
5. Be *swift* to hear, and *slow* to speak.
6. Never *remain* in *ignorance* for *want* of *asking*.

EXAMPLE.

Wit is the most dangerous *talent* that a *female* can possess.

Wit is the most dangerous *capacity* that a *woman* can possess.

LESSON XLII.

EXERCISES ON THE COMPARISON OF IDEAS.

1. If all things *decreased* in proportion, and a yard measure were twelve inches long, how long would a foot be ?
 2. If a horse were two feet high, how high would a cat be ?
 3. If an acre were the size of your desk, how large would be the area of your school grounds ?
 4. If a cow were the size of a cat, how large would a pig be ?
 6. If Ypsilanti were ten inches from Ann Arbor instead of nine miles, how far would Detroit be, which is thirty miles ?
-

LETTER-WRITING.



THE style of letter-writing should be free, easy, and natural.

RULES FOR LETTER-WRITING.

1. In the RIGHT-HAND UPPER CORNER of the page put the name of the place from which the letter is written, as *Ypsilanti, Mich.*

2. Beneath this, the date, as *June 5, 1874.*
3. In the LEFT-HAND UPPER PART of the page the name of the correspondent, as *John Smith.*
4. Beneath this the first complimentary address, as *Sir* or *Madam.*
5. Beneath this, commencing *in the middle of the page*, the narrative or body of the letter.
6. Beneath this the second complimentary address and subscription, as

I am, Sir,

Yours faithfully,

William Smith.

This second complimentary address must be varied according to the degree of familiarity between the correspondents, as in Rule 4.

EXAMPLE.

10 Chicago St., Detroit,

May 5, 1874.

John Dark.

Sir,—In reply to your letter of the 3d inst., I beg to assure you that I shall be happy to meet you on Wednesday next at Niles, at the hour mentioned by you.

I am, Sir,

Yours faithfully,

William Smith.

In writing the name of the person addressed (Rule 3), it is advisable to give the proper title, thus :

Rev. John Smith, D.D.

Colonel George Green.

Walter Bell, Esq.

Hon. Dan. Grey.

Never make the addition of the title of *Esquire* when any other title is used, as *Professor G. Bull, Esq.*

FIRST COMPLIMENTARY ADDRESS (Rule 4).

If the person addressed is a stranger, we should say *Sir* or *Madam*.

If slightly known to the writer, *Dear Sir* or *Dear Madam*.

If familiarly acquainted with the writer, *My dear Sir* or *My dear Madam*; and if a personal friend, *My dear Mr. So-and-so* or *My dear Mrs. So-and-so*.

If two or more gentlemen of the same name or firm are addressed, we may say *Sirs* or *Gentlemen*; if two ladies, *Mesdames*, or *Ladies*.

A more formal way of writing a letter is to use the third person, as :

Mrs. Green presents her compliments to Mr. Walters, and begs him, at his earliest convenience, to favor her with his Annual Report.

Oakland, Jan. 5, '74.

EXAMPLE.

LETTER FROM A PUPIL TO HER TEACHER.

School House, Romeo,

June 1, 1874.

To Professor G. B. Stowe.

My dear Sir,— You have asked me to describe some of the events that have happened in our school during the past week! First, then, let me tell you that on Monday last Miss Delia Greatorox came to take charge of our room. She is a very pleasant lady, and has already won her way into our hearts. You have heard, I suppose, how sick poor Stella Brown is. We miss her very much. Our new teacher has hung some pictures on the walls of our room, and we are much pleased with them. There is one called "The First Lesson," which I think very cute. It represents a little boy teaching a pup to stand on its hind feet, and the poor creature looks so comical. Some beautiful plants have been placed in different parts of the room, and add considerably to its cheerfulness. We are progressing nicely with our studies; for Miss Greatorox in-

terests us so much with her manner of conducting our recitations.

Hoping that you will excuse me from me now,

I remain, dear Teacher,

Your dutiful pupil,

Nellie White.

THE DIRECTION.

Having written your letter, fold it neatly, and put it in an envelope. Then direct it as follows, placing, —

1. The name and title of the person addressed.
2. The place of his residence.
3. The name of the State in which that place is located.

EXAMPLE.

Professor G. B. Stowe,

Romeo,

Mich.

If the letter has to be mailed, place the stamp in the right-hand upper corner. If it is intended as a letter of introduction, write on the left-hand lower corner the fact, thus, *Introducing Captain C. Grant*. If it is carried to the correspondent by a third person, write on the left-

hand lower corner the name of the bearer, thus, *By favor of Miss Green.*

LESSON XLIII.

Write a letter to your teacher, relating the events that have occurred in your school during the past three days.

LESSON XLIV.

Write a letter to a friend, giving an account of one of your games.

LESSON XLV.

Write a letter to your parent or guardian, giving a brief sketch of your daily studies.

LESSON XLVI.

Write a letter to a friend, inviting him to take part in a game at croquet.

LESSON XLVII.

Write a letter in the third person to Mrs. G. Brown, inviting her to dinner.

LESSON XLVIII.

Write a letter to a school-fellow, introducing one of your playmates.

GRAMMATICAL ANALYSIS OF SENTENCES.



THE SIMPLE SENTENCE.

Grammatical Analysis is the art of separating a sentence into the various component parts which enter into its formation.

Every sentence must of necessity have at least a **Subject** and a **Predicate**. In a sentence, the Subject is what we speak about; the Predicate is what we say about it. Thus, in the sentence "John rises" we have *John* as the Subject, or what is spoken about; and *rises* as the predicate, or what is said about him. "John rises" is a complete sentence, although a bare and primary one; for John does not "rise" anything, "rise" being an intransitive verb. When, however, we use a transitive verb, the sentence is materially changed in character. For instance, when we change the sentence to "John strikes," we have not a complete sentence; for "strikes" being a transitive verb, the action "strikes" passes from the Subject "John" to some **Object** or other, the Object being *what* John strikes. When, therefore, we say "John strikes the table," we have a complete sentence, of which

John is the *Subject*,
Strikes " *Predicate*.
The table" *Object*.

Thus it is apparent that the bare, rudimentary essentials of a sentence are in the case of

An Intransitive verb : Subject and Predicate,

A Transitive verb : Subject, Predicate, and Object.

A sentence with only one *finite verb*, that is, a verb *not* in the Infinitive Mood, is called a **Simple Sentence**; which, although it may consist of only three absolutely *essential* words, as

John,	<i>Subject,</i>
Strikes,	<i>Predicate,</i>
Iron,	<i>Object,</i>

may nevertheless contain a great many more *illustrative* words to modify or intensify the bare and primary meaning of the sentence.

The subjoined is an example of how a sentence may be thus extended :

<i>Subject.</i>	<i>Predicate.</i>	<i>Object.</i>
John	strikes	iron.
Old John	strikes heavily	hot iron.
Old John,	strikes heavily	hot and glowing
the smith,	and laboriously	iron.
Old John,	strikes from day to	hot and glowing
the village	day, heavily and	Swedish iron.
smith,	laboriously,	

Those words in a sentence which are neither Subject, Predicate, nor Object are called **Extensions** of the three absolutely essential parts of the sentence to which they may respectively belong. Thus, in the above example,

Old, the village smith :	Extension of Subject,
From day to day, heavily and laboriously :	“ “ Predicate,
Hot and glowing Swedish :	“ “ Object.

EXERCISE. — Tell the Subject, Predicate, and Object in the following sentences :

1. God created the world in six days.
2. Shakespeare wrote “Macbeth,” a drama of superlative excellence.
3. Charles Dickens, the distinguished novelist, died in 1870.
4. Alfred the Great rose early in the morning.
5. The Crystal Palace is quite stupendous in dimensions.
6. The history of our native country is most decidedly a useful and highly interesting study.

EXERCISE. — Tell the Extensions of the Subject, the Extensions of the Predicate, and the Extensions of the Object in the following sentences :

1. Music soothes the savage breast.
2. Byron, the distinguished poet, died in Greece.
3. My little doves have left a nest upon an Indian tree.
4. The “Excelsior” is a well-known set of educational books.
5. London, the capital of the British Empire, is built upon the river Thames.
6. I would indeed give you that admirable book, but I have unfortunately lost it.

THE COMPLEX SENTENCE.

When any of the Extensions of a Simple Sentence are developed into a clause, the sentence is said to be **Complex**. Thus, "Napoleon III., *to gratify his ambition*, declared war against Prussia," is a Simple Sentence, the words in Italics being simply an extension of the Predicate "declared." But, "Napoleon III., *having resolved to gratify his ambition*, declared war against Prussia," is a Complex Sentence, the Extension of the Predicate, *having resolved to gratify his ambition*, having been developed into a clause, *having resolved to gratify his ambition*. Hence, a Complex Sentence may be defined as a Principal Sentence, extended by one or more clauses or Subordinate Sentences. The Subordinate Sentences of the Complex are of three kinds :

Noun Sentence,
Adjective Sentence,
Adverbial Sentence.

I. NOUN CLAUSE OR SENTENCE.

Thus :

- | | |
|--|--------------|
| 1. <i>Punctuality</i> is commendable : | Noun. |
| 2. <i>To be punctual</i> is commendable : | Noun phrase. |
| 3. <i>That a man should be punctual</i> is commendable : | Noun clause. |

EXERCISE. — Expand the following nouns into noun phrases and noun clauses :

Virtue, wisdom, honor, constancy, valor, chastity, silliness, insanity, pride, revenge, sloth.

II. ADJECTIVE CLAUSE OR SENTENCE.

1. A *simple* life is a happy one : Adjective.
2. A life *of simplicity* is a happy one : Adjective phrase.
3. A life *which is simple* is a happy one : Adjective clause.

EXERCISE. — Expand the following adjectives into adjective phrases and adjective clauses :

Wise, honorable, excellent, depraved, inconstant, flowing, clever, pedantic, learned, sweet, extreme.

III. ADVERBIAL CLAUSE OR SENTENCE.

1. He spoke *fluently* : Adverb.
2. He spoke *with fluency* : Adverbial phrase.
3. He spoke *like one trained to speak with fluency* : Adverbial clause.

EXERCISE. — Expand the following adverbs into adverbial phrases and adverbial clauses :

Honorably, lovingly, basely, nobly, shabbily, meanly, frankly, learnedly, princely, sweetly, constantly.

Example of Complex Sentence : “The general then saw that the battle was lost.”

ANALYSIS (1st scheme).

- a. The general then saw : Principal clause.
- b. The battle was lost : Noun clause, object to a.

ANALYSIS (2d scheme).

- a. The general : Subject.
- b. Saw : Predicate to a (primary).
- c. Then : Extension of Predicate b (time).
- d. (The) battle : Object to b.
- e. Was lost : Predicate to d (secondary).

EXERCISE. — Analyse the following Complex Sentences after the 1st scheme :

I climbed a hill which was 1,500 feet high.

It is evident that you did not attend to what was said to you.

I found myself among a horde of freebooters, who would have had no scruple to have taken my life. I acknowledged at once that I had been seriously at fault.

THE COMPOUND SENTENCE.

The Compound Sentence is made up of two or more Complex, or two or more Simple Sentences, or is a combination of Simple and Complex Sentences.

The relation which exists between these combined sentences is called

CO-ORDINATION.

There are four kinds of Co-ordination :

- | | |
|-----------------|-----------------|
| 1. Copulative. | 3. Adversative. |
| 2. Disjunctive. | 4. Illative. |

Example of Compound Sentence : “There have been men who have fled from the battle, and others who have madly rushed upon certain death.”

EXERCISE. — Analyse the above and the following sentences after the manner of the 2d scheme :

I struck the nail obliquely upon the head, which caused it to spring up, and it accordingly struck me in the face.

William of Normandy landed in Sussex, and prepared to do battle with the Saxons, whom he knew would shortly oppose his invasion. William was victorious, and Harold fell mortally wounded upon the stubbornly contested field.

1. In Copulative Co-ordination, one independent statement is simply annexed to another, as : “The wind increased, *and the ship went down.*”

2. In Disjunctive Co-ordination, the various independent statements of a Compound Sentence, although related by grammatical structure, are yet disjoined or distributed in the meaning of the context, as : “Neither would he go himself, *nor would he allow his brother to go.*”

3. In Adversative Co-ordination, one independent statement of the Compound Sentence is in contrast to another in the meaning of the context, as : “Dives was very rich, *but Lazarus was exceedingly poor.*”

4. In Illative Co-ordination, the one statement is a logical conclusion drawn from the one preceding it, as : “He ventured upon the weakest part of the ice, *consequently he sank and was drowned.*”

EXERCISE. — Analyse according to the 1st, and then according the 2d scheme, the following Compound Sentences :

1. The snow’s dissolved and genial spring returned
To clothe the fields with verdure.

2. Then rushed the steed, to battle driven,
And, volleying like the bolts of heaven,
Far flashed the red artillery.

3. I have every respect for knowledge ; but I pity rather than despise the ignorant.

4. Avoid extremes, and shun the faults of such who still are pleased too little or too much.

5. O young Lochinvar has come out of the west,
Through all the wide border his steed was the best.
6. Princes and lords may flourish or may fade,
A breath can make them, as a breath has made ;
But a bold peasantry, their country's pride,
When once destroyed can never be supplied.
7. This was the truest warrior
That ever buckled sword ;
This the most gifted poet
That ever breathed a word.
8. Set thou thy trust upon the Lord,
And be thou doing good,
And so thou in the land shalt dwell,
And verily have food.

PART III.

CONSTRUCTION OF PARAGRAPHS.



PARAGRAPHS.

A **Paragraph** is composed of a series of sentences relating *to the same subject*.

The length and form of the sentences should be varied.

Paragraphs may be said to belong to three classes :

1. Narration,
2. Description,
3. Reflection.

I. NARRATION.

Paragraphs of **Narration** may be divided into two classes :

1. INCIDENTAL (incidents, stories, fables, letters).
2. HISTORICAL (history, biography).

LESSON I.

INCIDENTAL (*the incident*).

The pupils are required to copy on their slate the following *scheme* :

1. Time.
2. Person.
3. Place.
4. Event.
5. Manner.

Pupils should read carefully the relation of the following incident, and fill up their *scheme* as in the example below. Having done this, let them lay aside their composition-books and write the paragraph fully from the notes.

How David Baird lost his money.

On a Saturday evening in the fall of the year 1863, David Baird, a carpenter, came into the city of Detroit. He had with him a large sum of money, carefully concealed in the breast-pocket of his coat. When he reached his hotel he was told that he must occupy a double-bedded room, his companion being a respectable mechanic from the neighborhood. When David retired to rest he laid his coat under his pillow, and, being very tired, soon fell into a deep sleep. In the morning, when he awoke, he found that the man who had slept in the room with him was gone, and shortly afterwards he discovered that his purse was missing. The landlord was called, and the mechanic fetched and given into custody of a policeman, but the judge discharged him for want of evidence. David soon succeeded in getting work, and became a prosperous man. Two years afterwards he was about to give his old coat away to a poor beggar, when, feeling a lump in the lining, he tore it open and discovered his lost notes, which had slipped down through a hole in the pocket. David richly remunerated the poor man he had so unjustly accused.

EXAMPLE.

The funeral of a young lady at Brussels.

In the year 1873, when at Brussels, I witnessed the funeral ceremony of a young lady who had died on the previous day of cholera. First came a priest bearing a crucifix hung with black crape. He was followed by a hundred monks chanting a hymn. Then came a number of gayly dressed boys singing and swinging censers of perfume. These were followed by a troupe of young girls bearing wreaths of flowers and representing angels. After these was the magnificent hearse with the corpse, which was succeeded by some forty figures in white bearing torches in their hands. As the cortege passed, the people in the streets knelt and crossed themselves.

1. *Time.* In the year 1873.

2. *Person.* I.

3. *Place.* Brussels.

4. *Event.* The funeral procession of a young lady.

5. *Manner.* A priest carrying a cross. A hundred monks. Boys swinging censers. Girls dressed as angels. The hearse. Forty figures with torches. The people knelt and crossed themselves.

 LESSON II.
INCIDENTAL (*the story*).

Rewrite the following relation, drawing up your *scheme* as in Lesson I., and proceeding without the aid of your book :

Robinson Crusoe discovers a footprint.

It happened one day, about noon, going toward my boat, I was exceedingly surprised with the print of a man's naked

foot on the shore, which was very plain to be seen in the sand. I stood like one thunder-struck, or as if I had seen an apparition : I listened, I looked round me : I could hear nothing, nor see anything : I went up to a rising ground to look farther ; but it was all one. I could see no other impression but that one. When I came to my castle, I fled like one pursued. Whether I went over by the ladder, at first contrived, or went in at the hole in the rock which I called a door, I cannot remember ; for never frightened hare fled to cover, or fox to earth, with more terror of mind than I to this retreat. — *De Foe*.

LESSON III.

INCIDENTAL (*the fable*).

Rewrite the following fable, drawing up your *scheme* as in Lesson I., and proceeding without the aid of your book :

The Island of Utopia.

It was summer time. We found it in the midst of the sea, of a crescent shape, like the new moon, but more curved, the two extremities coming nearer together. Hence the concave part forms an admirable harbor for ships, but the entrance is so full of rocks that no one but a Utopian could steer a vessel safely into the harbor. They are, therefore, secure from the attacks of an enemy. There are fifty-four cities in the island, about the same distance apart. They are surrounded by high walls ; the streets are twenty feet wide. All the houses have large gardens in the rear. “ Whoso will, may go in,” for there is nothing within the houses that is private, or any man’s own. And every tenth year they change houses by lot.

LESSON IV.

INCIDENTAL (*the letter*).

Rewrite the following paragraph from a letter, drawing up your *scheme* as in Lesson I., and proceeding without the aid of your book :

I regret to inform you that on Wednesday afternoon last little Robert was nearly killed by a runaway horse. The poor boy was playing in the road, when a horse drawing a buggy dashed round the corner; and before my son could reach the opposite sidewalk he was knocked down and the wheel passed over his body. You may imagine that we were all dreadfully frightened when he was carried into the house; but I am glad to say that he was not, after all, very badly hurt. It will be a warning to him, I hope; and the accident may be "a blessing in disguise."

LESSON V.

HISTORICAL (*history*).

Rewrite the following historical relation, drawing up your *scheme* as in Lesson I., and proceeding without the aid of your book :

Humanity of Sir Robert Bruce.

One morning the English were pressing hard upon Sir Robert Bruce, who had given orders for a hasty retreat : for to have risked a battle with a more numerous army would have been imprudent. On a sudden, he heard a woman shriek in despair. "What is the matter?" said the king; and he was informed by his attendants that a poor woman, mother of a new-born infant, was about to be left behind. Sir Robert

was silent for a moment when he heard this story, being divided between feelings of humanity occasioned by the poor woman's distress, and the danger to which a halt would expose his army. "Let it never be said," he cried, "that a man that was born of a woman, and nursed by a woman's tenderness, should leave a mother and her infant to the mercy of barbarians. In the name of God, let the risk be what it may, I will fight Edmund Butler rather than leave these poor creatures behind me. Let the army, therefore, draw up in line of battle instead of retreating." The story had a singular conclusion ; for the English general, seeing the stand made by Wallace, thought that he had received reinforcements, and was afraid to attack him.

LESSON VI.

HISTORICAL (*biography*).

Rewrite the following paragraph from a biography, drawing up your *scheme* as in Lesson I., and proceeding without the aid of your book :

The Arrest of Lafayette.

He was seized in the night by an Austrian patrol, and was treated as a criminal and exposed to disgraceful indignities. They consigned him to the damp and dark dungeons in the citadel of Olmutz. Here he was told that he would never receive news of events or of persons ; that his name would be unknown in the citadel, and that in all accounts of him sent to court he would be designated by a number. The want of air and proper food, and the dampness and filth of his dungeon, brought on dangerous diseases, of which his jailers took no notice ; and he was at last reduced to such a state by his sufferings that all his hair came off.

LESSON VII.

INCIDENTAL AND HISTORICAL.

Prepare your *scheme* :

1. Time,
2. Person,
3. Place,
4. Event,
5. Manner,

and proceed to relate the incidents connected with "The Battle of Brandywine."

EXAMPLE.

The Return of Columbus.

1. *Time*. About the middle of April.
2. *Person*. Columbus.
3. *Place*. Barcelona.
4. *Event*. Christopher Columbus returns to Spain.
5. *Manner*. First were paraded Indians decorated with tropical feathers. Various kinds of live parrots, animals of unknown species, and rare plants. After these came Columbus on horseback. Streets were impassable.

It was about the middle of April that Columbus arrived at Barcelona, where every preparation had been made to give him a solemn and magnificent reception. The beauty and serenity of the weather in that genial season contributed to give splendor to this memorable ceremony. As he drew near the place, many of the more youthful courtiers came forth to greet him. First were paraded the Indians, painted according to their savage fashion, and decorated with tropical feathers ; after these were borne various kinds of live parrots, together with stuffed birds and animals of unknown species, and rare plants, supposed to be of precious qualities ;

while great care was taken to make a conspicuous display of Indian bracelets. After these followed Columbus on horseback, surrounded by a brilliant cavalcade of Spanish chivalry.
— *Irving.*

LESSON VIII.

Prepare your *scheme* as in Lesson VII., and proceed to relate the incidents connected with the fables of "The Frogs desiring a King," "The Ass in the Lion's Skin," and "The Stag admiring his Horns."

LESSON IX.

Prepare your *scheme* as in Lesson VII., and proceed to relate the story of "The Offering of Isaac."

LESSON X.

Prepare your *scheme* as in Lesson VII., and proceed to relate the incidents of "A Snow Storm" and "A Picnic Party."

LESSON XI.

Take the following for your prepared *scheme*, and write fully a paragraph on "A Game at Croquet."

1. *Time.* Last summer.
2. *Person.* Miss A., Miss B., Mr. D., and myself.
3. *Place.* Saratoga.
4. *Event.* A game at croquet.

5. *Manner.* Miss A. and Mr. D. opposed Miss B. and myself. Played five games. We won the first, fourth, and fifth. Mr. B. did not play fairly. I broke a mallet. Ground level. Much enjoyment.

LESSON XII.

Take the following for your prepared *scheme*, and write fully a paragraph on "William Tell."

1. *Time.* More than 500 years ago.
 2. *Person.* William Tell.
 3. *Place.* Switzerland.
 4. *Event.* William Tell shoots the apple on his son's head.
 5. *Manner.* Gesler, the cruel Austrian tyrant. Tell commanded to shoot at an apple placed on his son's head. Tell shot off the apple. Had another arrow left. Said he meant to kill Gesler with it if his son were injured. Tell bound. Escaped to the mountains. Afterwards killed Gesler.
-

II. DESCRIPTION.

Descriptive Paragraphs may be divided into three classes :

1. INDIVIDUAL OBJECTS.
2. CLASS OBJECTS.
3. MORAL QUALITIES.

1. Individual Objects.

LESSON XIII.

Copy upon your slates this *scheme* :

1. Species.
2. Properties.*
3. Parts.

Read carefully the following description of "The Château of Fontainebleau." Having done this, fill up your scheme ; then lay aside your book and write the paragraph from your notes :

The Château of Fontainebleau.

The Château of Fontainebleau is indeed a quaint and lovely palace. It is situated in a beautiful forest covering nearly sixty thousand acres, and is about two hours' ride from Paris. It is composed of buildings of different epochs and irregular appearance. The most ancient and curious part is the Oval Court. The principal entrance is called the Court of Honor. To the west is the wing containing the apartments occupied by Pope Pius VII. during his exile from Rome. The front of the palace exhibits six pointed pavilions.

EXAMPLE.

Ashby Palace.

The fine old ruin of Ashby Palace is situated on the borders of Leicestershire in England. It stands not far from the beautiful river Trent, and commands a magnificent view of the famous Bardon Hill. It consists of a square tower, two embattled walls, and is surrounded by rampart

* *Properties* include *size, shape, position, or uses.*

walls and a moat. There is the remnant of a huge dining hall with finely trellised and fretted roof. The apartment is shown where many prisoners of note were kept in durance, and the subterranean chamber where the Norman knight tortured the Jew, Isaac of York, is still pointed out.

1. *Species.* Ruined castle.

2. *Properties.* Is situated in Leicestershire. Stands not far from the Trent.

3. *Parts.* Square tower. Two embattled walls. Ramparts. Moat. Dining hall. Prison hall. Chamber where Isaac of York was tortured.

Details

LESSON XIV.

Give a description of "The Coliseum," taking the following as your filled-up *scheme*:

1. *Species.* Ruined Amphitheatre.

2. *Properties.* Elliptical building. 564 feet long. Used for public fêtes.

3. *Parts.* Eighty rows of marble seats. Magnificent carvings. Marble pillars. Stately windows. Triumphal arches. Gorgeous designs.

LESSON XV.

Give a description of Brussels, taking the following as your filled-up *scheme*:

1. *Species.* City.

2. *Properties.* In Belgium. Fortified town.

3. *Parts.* Many beautiful houses. The famous Hotel de Ville. The Cathedral of St. Gudule. The Palace of Laerken. The Gallery of St. Hubert. The Square of the Martyrs. The Jardin Botanique.

LESSON XVI.

Give a description of the town you live in, preparing your *scheme* before proceeding with your paragraph.

LESSON XVII.

Give a description of the Falls of Niagara, preparing your *scheme* as in Lesson XV.

2. Class Objects.

LESSON XVIII.

Copy upon your slates this *scheme* :

1. Species.
 - a. Genus.
 - b. Difference.
2. Properties.*
3. Parts.
4. Kinds.

Then fill up your *scheme* and proceed to write the paragraph at full length.

Describe *a piano*.

* *Properties* include *size, shape, position, or uses*.

EXAMPLE.

A rifle.

1. *Species*.
 - a. *Genus*. A firearm.
 - b. *Difference*. It is groove-barrelled.
2. *Properties*. Accuracy of aim. Length of range. Used in war and sport.
3. *Parts*. Stock. Lock. Barrel. Trigger. Spring. Nipple.
4. *Kinds*. Breech-loading. Muzzle-loading. Spiral-grooved, etc.

The rifle is a firearm. It differs from other firearms in that it is groove-barrelled. It gives great accuracy of aim and length of range, and it is used in war and in sport. It consists of a stock, a lock, a barrel, a trigger, a spring, and a nipple. There are various kinds of rifles; as, for instance, the muzzle-loading, the breech-loading, the spiral-grooved, and several others.

 LESSON XIX.

Give descriptions of *a buggy* and *a printing-press*, preparing your *schemes* as in Lesson XVIII.

 LESSON XX.

Give descriptions of *a man-of-war* and *a clock*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXI.

Give descriptions of *a dictionary* and *a gate*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXII.

Give descriptions of *a church*, *an umbrella*, and *a photograph*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXIII.

Give descriptions of *a plough*, *a teapot*, and *a lead-pencil*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXIV.

Give descriptions of *a spade*, *a thimble*, and *a slipper*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXV.

Give descriptions of *a pistol*, *a chair*, and *a telescope*, preparing your *schemes* before proceeding with your paragraphs.

3. Moral Qualities.

LESSON XXVI.

Copy on your slates this *scheme* :

1. Species.
 - a. Genus.
 - b. Difference.
2. Properties.
3. Effects on Society.
4. Effects on Self.

Describe *truth*.

EXAMPLE.

Honesty.

1. *Species*.
 - a. *Genus*. A social virtue.
 - b. *Difference*. It aims at giving each man his own.
2. *Properties*. It is found in trade. In the school-room. In society.
3. *Effects on Society*. It makes men trust and respect us. It encourages them to advance our interests.
4. *Effects on Self*. It makes us happy. It increases our worldly prosperity. Honesty is the best policy.

Honesty is a social virtue. It differs from other social virtues in that it aims at giving each man his own. It is found in trade, in the school-room, and in society. It makes men trust and respect those that exhibit it, and encourages them to advance their interests. It makes its possessors happy, and increases their worldly prosperity. Honesty is the best policy.

LESSON XXVII.

Give descriptions of *benevolence* and *duplicity*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXVIII.

Give descriptions of *friendship* and *hypocrisy*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXIX.

Give descriptions of *perseverance*, *cowardice*, and *envy*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXX.

Give descriptions of *revenge*, *mercy*, and *justice*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXXI.

Give descriptions of *ambition*, *extravagance*, and *pride*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXXII.

Give descriptions of *malice*, *charity*, and *faith*, preparing your *schemes* before proceeding with your paragraphs.

III. REFLECTION.

Reflection means turning one's mind back upon, and reflective paragraphs are those that call upon our thoughts and emotions for expression.

They may be classified thus :

1. INDIVIDUAL OBJECTS AND CLASS OBJECTS.
2. EVENTS AND MORAL QUALITIES.
3. THE CHARACTERS OF PERSONS.

1. Individual Objects and Class Objects.

Copy on your slates this *scheme* :

1. The Feelings.
2. The Qualities.
 - a. Beauty or deformity.
 - b. Utility or inutility.
3. Suggestion about its origin.
4. Simile.

LESSON XXXIII.

Write a reflective paragraph on your *own school building*, preparing your *scheme* before proceeding with your paragraph.

EXAMPLE.

Stonehenge.

1. *The feelings.* Pleasure. Interest. Wonder.
 2. *The qualities.*
 - a. *Beauty or deformity.* Picturesqueness. Gracefulness of outline.
 - b. *Utility or inutility.* Useful to mark the place of some great battle, or as the shrine of some old Druid.
 3. *Suggestion about its origin.* The sight of it carries our minds back to the time of the early Kelts and Saxons.
 4. *Simile.* It is like a ghost of the dead Past.
-

LESSON XXXIV.

Write a reflection on *The White House at Washington*, preparing your *scheme* before proceeding with your paragraph.

LESSON XXXV.

Write reflections on *a museum* and *a railroad dépôt*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXXVI.

Write reflections on *a church* and *a city hall*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXXVII.

Write reflections on *The City of New York* and *An Asylum for the Blind*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XXXVIII.

Write reflections on *The Steamship Ville du Havre*, preparing your *scheme* before proceeding with your paragraph.

LESSON XXXIX.

Write a reflection on *a harmonium*, preparing your *scheme* before proceeding with your paragraph.

EXAMPLE.

A telescope.

1. *The Feelings.* Pleasure. Admiration. Wonder.
2. *The Qualities.*
 - a. *Beauty or deformity.* Its beauty. The intricacy, yet simplicity, of its structure. Its completeness.
 - b. *Utility or inutility.* Useful in science, war, sport, engineering, and navigation.
3. *Suggestion about its origin.* It reminds us of the ingenuity of its inventors, of the struggles of the man of science, and of the wonderful goodness of God.
4. *Simile.* It is like a magician with the instant power to bring far-off things near to us.

We look at a telescope with feelings of pleasure, admiration, and wonder. We admire it for its beauty, the intricacy, yet simplicity, of its structure, and the completeness of its arrangements. We know how useful it is to the scientist, the soldier, the sailor, the engineer, and the sportsman. It reminds us of the ingenuity of its inventors, the struggles of the astronomer, and the wonderful goodness of God. It is like a magician with the instant power to bring far-off things near to us.

LESSON XL.

Write a reflection on *a steam-engine*, preparing your *scheme* before proceeding with your paragraph.

LESSON XLI.

Write a reflection on *the Bible*, preparing your *scheme* before proceeding with your paragraph.

LESSON XLII.

Write reflections on *a steam-plough* and *a musical-box*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XLIII.

Write reflections on *a violet* and *a picture*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XLIV.

Write reflections on a *bird's-nest* and a *tree*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XLV.

Write reflections on a *theodolite* and a *stove*, preparing your *schemes* before proceeding with your paragraphs.

LESSON XLVI.

Write reflections on an *album*, a *steam-packet*, and a *cannon*, preparing your *schemes* before proceeding with your paragraphs.

2. Events and Moral Qualities.

Copy on your slates this *scheme* :

1. Origin.
2. Results (to the world).
3. Result (to self).
4. The Feelings.
5. Moral Deduction.
6. Illustration (simile).

Events.

LESSON XLVII.

Write a reflection on *The Invention of the Use of Steam*, preparing your *scheme* before you proceed with your paragraph.

EXAMPLE.

Reflection on the Declaration of American Independence.

(a) 1. *Origin.* The tyranny of a weak-minded king. The Americans disgusted with unjust taxes.

(b) 2. *Result (to the world).* Increased commerce. Spread of civilization. The better balancing of national power. A good example.

(c) 3. *Result (to America).* The birth of a great nation. The foundation of American freedom. The settlement of wild country. The growth of Christianity, civilization, and commerce. The rapid development of national resources. The increase of prosperity. A love of country.

(d) 4. *The Feelings.* Such being its effects, we cannot but regard it with feelings of approbation. We almost feel contempt for the weak monarch and foolish ministers. Sympathy for the oppressed. Admiration for the revolutionary heroes. Gratitude to them for the benefits we enjoy from their acts.

(e) 5. *Moral Deduction.* Patriotism a duty, not only as regards ourselves, but also as regards future generations.

(f) 6. *Illustration.* It may be compared to the planting of a great tree.

What led to the declaration of independence by America was the tyranny of a weak-minded king who disgusted the Americans by the imposition of unjust taxes. The results to the world were an immense increase of commerce, a marvellous spread of civilization, the better balancing of national power, and the exhibition of a glorious example. To America it was the birth of its national glory. It gave her civil and religious liberty. From that time her wild lands yielded to progress of civilization, her resources were developed, Christianity reached her utmost confines, her prosperity has been

boundless, and a love of country has sprung up in the heart of every one of her sons. These being the effects, we cannot but look upon it with feelings of approbation. We regard almost with contempt the weak monarch who by his foolish deeds caused the alienation of such a grand country ; we cannot but have sympathy for our oppressed forefathers, admiration for their heroism, and gratitude for the benefits that we enjoy from their acts. Thus we see that patriotism is a duty, not only as regards ourselves, but also as regards future generations. It may be compared to the launching of a huge vessel.

LESSON XLVIII.

Write a reflection on *The Assassination of President Lincoln*, preparing your *scheme* before proceeding with your paragraph.

LESSON XLIX.

Write a reflection on *The Discovery of America*, preparing your *scheme* before proceeding with your paragraph.

LESSON L.

Write a reflection on *The Landing of the Pilgrim Fathers*, preparing your *scheme* before proceeding with your paragraphs.

LESSON LI.

Write a reflection on *The Great Fire at Chicago*, preparing your *scheme* before proceeding with your paragraph.

LESSON LII.

Write a reflection on *The Laying of the Atlantic Cable*, preparing your *scheme* before proceeding with your paragraph.

LESSON LIII.

Write a reflection on *The Eclipse of the Sun*, preparing your *scheme* before proceeding with your paragraph.

LESSON LIV.

Write a reflection on *The Discovery of the Circulation of the Blood*, preparing your *scheme* before proceeding with your paragraph.

Moral Qualities.

LESSON LV.

Write a reflection on *envy*, preparing your *scheme* before proceeding with your paragraph.

Def. Deceiver, pretender, cheat.
EXAMPLE.

Reflection on Hypocrisy.

1. *Origin.* A wish to appear good. A fear of what the world will say. Selfishness.

2. *Results (to the world).* It creates a false esteem that will turn to contempt when the fraud is discovered. It makes men distrustful of their neighbors.

3. *Results (to self).* The hypocrite lives in a constant dread of exposure. His hypocrisy drives him into lying and fraud. He loses his self-esteem, and is sure to meet with his just punishment.

4. *The Feelings.* We look upon the hypocrite with contempt and indignation, and rarely pity him in his exposure.

5. *Moral Deduction.* Hypocrisy does not pay. It renders us miserable while practising it, and detested when found out.

6. *Illustration (simile).* Like the painted sepulchre.

The origin of hypocrisy may be often found in a wish to appear better than we naturally are, or a fear of what the world will say of our actions. It may also be traced to our innate selfishness and love of adulation. We may for a time gain the esteem of our acquaintance by its exercise, but when we are found out, as we are sure to be, we shall be held in the bitterest contempt. Hypocrisy makes men distrustful of one another. The hypocrite lives in a constant dread of exposure. Nor does his misery end here; for his hypocrisy drives him to the committal of other sins: lying, fraud, and irreligion. He loses his self-esteem, and is sure some day or other to meet with his just condemnation. This being the case, we can only look at hypocrisy with contempt and indignation. Thus hypocrisy does not pay, for it renders us miserable while practising it, and detested when found out. It is as vain and worthless as the painted sepulchre.

LESSON LVI.

Write a reflection on *friendship*, preparing your *scheme* before proceeding with your paragraph.

LESSON LVII.

Write a reflection on *obedience*, preparing your *scheme* before proceeding with your paragraph.

LESSON LVIII.

Write a reflection on *filial affection*, preparing your *scheme* before proceeding with your paragraph.

LESSON LIX.

Write a reflection on *bravery*, preparing your *scheme* before proceeding with your paragraph.

LESSON LX.

Write reflections on *industry* and *contentment*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXI.

Write reflections on *constancy*, *tattling*, and *jealousy*, preparing your *scheme* before proceeding with your paragraph.

3. The Characters of Persons.

Copy on your slates this *scheme* :

1. His mental qualities.
2. His moral qualities.
3. The motives from which he generally acted.
4. The effect of his conduct on others.
5. The effect of his conduct on himself.
6. His character in different capacities.

LESSON LXII.

Write a reflection on *Benjamin Franklin*, preparing your *scheme* before proceeding with your paragraph.

EXAMPLE.

Napoleon I.

1. *Mental Qualities.* Vigor. Great capacity. Belief in fatality.
2. *Moral Qualities.* Intrepidity. Cruelty. Arrogance. Generosity. Perseverance. Truthfulness.
3. *Motives.* Self-aggrandizement. Love of country.
4. *Effect on others.* Beloved by his followers. Feared by his enemies. Helped to crush the tyranny of Austria. Brought the misery of war upon all Europe.
5. *Effect on himself.* Was unhappy. Wore himself out by his ambition. Distrustful. Discontented.
6. *His various characters.* A soldier. An emperor. A conqueror. A husband. A man.

When we look at the life of this great man, we are struck with the vigor of his mind and the capacity of his intellect.

It is strange that such a man could have been a slave to the deceitful terrors of fatalism. He was a paradox ; intrepid, cruel, and arrogant, and at the same time generous, persevering, and truthful. His motives were always for self-aggrandizement, tempered with a praiseworthy love of France and an anxiety for her glory. His enthusiasm made him beloved by his followers, and his military genius caused him to be feared by his enemies. He was an instrument in checking the rapacious greed of Russia and Austria, but all Europe suffered through him the misery of prolonged warfare. The result of his conduct was that he was unhappy, distrustful, and discontented. As a soldier he was without an equal, brave, sagacious, and unbending. As an emperor he was fond of parade, autocratic, and imperious. As a conqueror he was unrelenting and tyrannical. As a husband he was alternately loving and inconstant. As a man he was a true friend and a bitter foe.

LESSON LXIII.

Write a reflection on *George Washington*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXIV.

Write a reflection on *William Penn*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXV.

Write a reflection on *General Lafayette*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXVI.

Write a reflection on *Washington Irving*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXVII.

Write a reflection on *George Peabody*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXVIII.

Write a reflection on *General Sherman*, preparing your *scheme* before proceeding with your paragraph.

LESSON LXIX.

Write reflections on *George Bancroft* and *Edward Everett*, preparing your *schemes* before proceeding with your paragraphs.

LESSON LXX.

Write reflections on *Daniel Webster* and *John S. Mill*, preparing your *schemes* before proceeding with your paragraphs.

LESSON LXXI.

Write reflections on *Sir Walter Scott* and *Lord Byron*, preparing your *schemes* before proceeding with your paragraphs.

PART IV.

FIGURES OF SPEECH.



LESSON I.

SIMILE, OR COMPARISON.

A **Simile** is a comparison of two objects, and is founded on resemblances. Thus :

As the *mountains* are round about Jerusalem, so is the *Lord* round about his people.

A troubled *conscience* is like the *sea* when moved by a tempest.

The *actions* of princes are like those great *rivers*, the course of which every one beholds, but the springs of which have been seen by few.

In forming comparisons care must be taken that the object selected is better known than that which is compared to it. Comparisons should not be too far-fetched, but should be appropriate to the subject under consideration. They should not be made between objects the likeness of which is too obvious.

Make similes to each of the following words :

Life.	Anger.	Friendship.
Death.	Fate.	Sorrow.
Religion.	Perseverance.	Love.

LESSON II.

METAPHOR.

A **Metaphor** is founded on comparison, but represents one thing as doing what is really done by another. Thus, to say, "The minister upholds the state as the pillar supports the building," is a simile; but, "The minister is the pillar of the state," is a metaphor. "Man is like a tree; his actions are as its fruit," is a simile; but, "Man puts forth to-day the tender leaves of hope, to-morrow blossoms," is a metaphor.

Care must be taken not to mix the metaphors.

I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder strain.

Addison.

In this passage "the muse" is spoken of as requiring a bridle, and may therefore be supposed to be *a horse*; but in the next line it is figured as *a ship* which is to be launched.

There is not a single *view* of human nature which is not sufficient to *extinguish* the *seeds* of pride.

Here, also, there is confusion, as a "view" is spoken of as extinguishing "seeds."

Change the following **Metaphorical** sentences into plain language.

1. I will be unto her a wall of fire round about, and will be the glory in the midst of her.
2. Thou art my rock and my fortress.
3. Thy word is a lamp to my feet, and a light to my path.

4. Now came still evening on, and twilight gray
Had in her sober livery all things clad.
5. But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
6. That maiden's eyes are the pearls of dew,
And her cheek the moss-rose opening new ;
Her smile is the sun-brink on the brae,
When the shower is past, and the cloud away.

LESSON III.

ALLEGORY.

An **Allegory** may be described as a continued metaphor. It represents in detail the actions of one as if they were those of another. Bunyan's "Pilgrim's Progress" is a beautiful example of a well-sustained allegory. "The Vision of Mizra," in the *Spectator*, is another. There are several magnificent allegories in the Scriptures (see Psalm lxxx. and Ezekiel xvii. 22 - 24).

It is needful in a good allegory that the figurative and literal meaning shall not be inconsistently mixed. It should not be too dark, nor partake of the nature of a puzzle. The meaning should be readily perceived, although veiled by the language of figure.

Write out the poem of "Excelsior," by Longfellow. Illustrate briefly its allegorical meaning. Change it into a prose narrative.

LESSON IV.

ALLEGORY CONTINUED.

Write an allegory on *The Empire of Poetry*,* taking the following for your scheme :

1. The empire is a populous country, divided into Upper and Lower Regions.
2. The capital of Upper Poetry is *Epic*, whose principal suburb is *Romance*. Here are the *Mountains of Tragedy*.
3. The capital of Lower Poetry is *Burlesque* ; another large town is *Comedy*.
4. Between the states of Higher and Lower Poetry are the *Deserts of Common Sense*.
5. The empire has two rivers, *Rhyme* and *Reason*.
6. *River Rhyme* rises in the *Mountains of Revery*, whose tops are called *Points of Sublime Thoughts*. At the foot of these mountains lie the caverns of *Low Conceptions*. The principal towns on *river Rhyme* are *Roundelay* and *Ballad*.
7. *River Reason* is very straight. It rises in the *Mountains of Revery*. On its banks is the dark *Forest of Bombast*, where it is utterly lost.
8. *Plagiarism* is a sterile province of the empire.
9. The chief island is the *Island of Satire*.

LESSON V.

Write an allegory on *Man as a Ship, sailing over the Sea of Life*.

* The ideas of this allegory are taken from the writings of Fontenelle.

LESSON VI.

Write an allegory on *The Human Passions as a garden of Flowers and Weeds.*

LESSON VII.

Write an allegory on *Life as the Seasons.*

LESSON VIII.

Write an allegory on *The Feelings as Strains of Music.*

LESSON IX.

PERSONIFICATION.

Personification is a figure in which some inanimate object is represented as having life and the power of action. Thus :

The mountains skipped like rams, and the little hills like lambs.

Earth trembled from her entrails, as again
In pangs, and nature gave a second groan ;
Sky lowered, and, muttering thunder, some sad drops
Wept, at completing of the mortal sin.

Milton.

Personify the following objects :

- | | | |
|-------------------------|-------------|-----------------|
| 1. A ship. | 5. Sunday. | 9. Drunkenness. |
| 2. A horse. | 6. Work. | 10. Hope. |
| 3. A locomotive engine. | 7. Old age. | 11. Sleep. |
| 4. The morning. | 8. Youth. | |

LESSON X.

APOSTROPHE.

Apostrophe addresses the absent, the dead, or the inanimate, as if the last had consciousness. Thus :

O Death ! where is thy sting ? O Grave ! where is thy victory ?

I knew him, Horatio ; a fellow of infinite jest ; of most excellent fancy ; he hath borne me on his back a thousand times. Here hung those lips that I have kissed I know not how oft. Where be your gibes now ? your gambols ? your songs ? your flashes of merriment, that were wont to set the table on a roar ? — *Hamlet*.

Apostrophize :

The ocean. The setting sun. The snow. The Mississippi. George Washington. A faded rose. A picture.

Change the following so as to introduce an apostrophe :

As David went up, he exclaimed that he would rather have died than have lost his son Absalom.

LESSON XI.

ANTITHESIS.

Antithesis contrasts two objects. Thus :

Though deep, yet clear ; though gentle, yet not dull ;
Strong without rage ; without o'erflowing, full.

Antithesis should be only used when the contrast is natural and appropriate.

EXERCISE. — Form eight sentences, each containing an antithesis.

Copy out the following, and underline the words that are antithetical to each other :

a. Let us be sacrificers, but not butchers, Caius.

Let's kill him boldly, but not wrathfully ;

Let's carve him as a dish fit for the gods,

Not hew him as a carcass fit for hounds.

Shakespeare.

b. Grave without dulness, learned without pride ;

Exact, yet not precise ; though meek, keen-eyed.

Gray.

LESSON XII.

HYPERBOLE. — CLIMAX. — IRONY.

Hyperbole exaggerates a statement. It differs from a falsehood, because in using it there is no wish to deceive. It is a kind of speech into which young people are liable to fall.

I saw their chief, tall as a rock of ice ; his spear, a blasted fir ; his shield, the rising moon ; he sat on the shore like a cloud of mist on a hill. — *Ossian*.

That star at your birth shone out so bright,

It stained the duller sun's meridian light.

Dryden.

Climax is a figure in which the original idea is amplified, by which each successive circumstance rises in interest. Thus :

It is a crime to put a Roman citizen in bonds ; it is the height of guilt to scourge him ; little less than parricide to put him to death ; what name, then, shall I give to the act of crucifying him ? — *Cicero*.

Irony gives expression to the opposite of what is

thought. Thus, if we thought a man stupid, it would be ironical to say, "You are wonderfully intelligent!" If we thought a man a rogue, it would be ironical to speak of him as "An honest individual — very!"

The ironical meaning is more often brought out by the tone of the voice than by the language itself.

EXERCISES.

1. Express the following in the language of hyperbole :
There were many people assembled. The mountain was high. Much rain fell. He has saved some money by his industry.
2. Quote several passages which contain examples of *climax*.
3. Form a short narrative which shall contain a few ironical sentences.
4. Divest the following passage of its hyperbolic raving :

She poured forth tears at such a lavish rate,
That, were the world on fire, they might have drowned
The wrath of heaven, and quenched the mighty ruin.
Popular Poetess.

LESSON XIII.

INTERROGATION. — METONOMY. — SYNECDOCHE.

Interrogation is that figure which asks a question without requiring an answer. It is frequently, indeed, a strong mode of assertion. Thus :

Breathes there a man, with soul so dead,
Who never to himself hath said, —
This is my own, my native land ?

Scott.

Here the poet is not asking for information, but asserting strongly that no such man could be found.

Metonymy frequently reverses cause and effect. Thus :

"They read Scott," means "They read Scott's works."
 "Gray hairs should be respected," means that "Old age (of which gray hairs are the evidence) should be treated with respect."

Sometimes it places a part for a whole, as, "There were twenty head of cattle in the market," where the *head* stands for the whole animal. In "Twenty sail of the line entered the harbor," the *sail* stands for the whole ship. When thus used the figure is sometimes called *Synecdoche*.

EXERCISES.

1. Quote some poetical passages containing illustrations of *interrogation*.

2. Correct the errors in the use of figurative language in the following :

He was so much skilled in the empire of the oar, that few could excel him.

At length Erasmus, that great injured name
 (The glory of the priesthood and the shame),
 Curbed the wild torrent of a barb'rous age,
 And drove those holy Vandals off the stage.

On the wide sea of letters 't was thy boast
 To crowd each sail, and touch at every coast.
 From that rich mine how often hast thou brought
 The pure and precious pearls of splendid thought.

3. Point out the *metonymy* in the following :

- a. And as a hare whom hounds and horns pursue.
- b. Dost thou so hunger for my empty chair
 That thou wilt needs invest thee with mine honor
 Before thy hour is ripe ?

RULES FOR ENGLISH COMPOSITION.

The following simple rules for Composition will be found useful :

1. Bear in mind that *clearness of expression* is the great object to be aimed at.

2. To gain this end, you must first acquire *a perfect knowledge* of the topic upon which you are about to write.

3. When an artist wishes to produce an imaginative sketch, he first pictures the scene in his mind's eye ; then, in a few bold dashes, he commits the design to canvas, and afterwards works out the body of his piece. So should it be with theme-making. Ponder well upon your subject before you begin. Decide upon your arguments, and then trace out the threads of your essay in salient points. Having thus produced a skeleton-theme, you can proceed to the working out of your dissertation.

4. Having written a sentence, study it carefully, and try if you cannot improve its tone of elegance and propriety.

5. Do not aim at using *fine words* ; for simplicity is the perfection of composition.

6. Similes and allegories, if well worked out, are very valuable accessories.

7. Appropriate extracts from good authors are highly effective. Brougham says that the power of happy quotation is a talent second only to that of invention.

8. Try to cultivate a love of reading the works of standard writers; and an imitation of the style of your favorites will naturally follow.

9. Express your meaning as freely as possible. Long periods may please the ear, but they perplex the understanding. Therefore, avoid too long sentences.

10. Write without restraint, but not hastily.

11. Try to acquire the habit of writing, as if you were speaking deliberately on some subject of which you are master.

12. Accustom yourself to think justly, and you will not be at a loss to write intelligibly.

13. Never omit a careful perusal of what you have written, for you may find some inaccuracies. The neglect of this rule is not only a reflection on the writer, but a rudeness to the person addressed.

14. Stick to your text, and do not let every incidental thought lead you on to a digression.

PART V.

ON THE STRUCTURE OF THEMES.

A Theme is a series of paragraphs giving a complete exposition of the whole subject of which a number of paragraphs treat.

THEMES may be divided into —

1. Themes of NARRATION.
2. “ “ DESCRIPTION.
3. “ “ REFLECTION.
4. “ “ DISCURSION.
5. “ “ ARGUMENTATION.

DIRECTIONS TO PUPILS.

1. When you cannot derive your facts from personal observation, read some authentic account of them ; and in the course of reading fill out your *scheme*.

2. Proceed with your theme by the help of your filled-up schemes, *never making use of your book of reference after taking your first notes.*

3. *Indicate by marginal notes on your scheme those points that will admit of enlargement and discussion.*

4. A theme is an expansion of paragraphs ; therefore the schemes will be the expanded schemes of paragraphs.

I. NARRATION.

1. INCIDENTAL (*incidents, stories*).
2. HISTORICAL (*history*).
3. BIOGRAPHICAL.

LESSON I.

NARRATION (*incident*).

SCHEME.

1. Time.
2. Object.
3. Place.
4. Event.
5. Manner.

Write a narration of *The Loss of the Ville du Havre*, taking the following for your prepared scheme, expanded with marginal notes.

The Loss of the Ville du Havre.

SCHEME.

1. *Time.* November, 1873.
2. *Object.* The Ville du Havre.
3. *Place.* The Atlantic Ocean.
4. *Event.* The sinking of the Ville du Havre.
5. *Manner.* A collision with the Loch Earn. Steamer sank in 20 minutes. 226 lives lost. 87 persons saved.

EXPANDED NOTES.

The winter coming on. The dreariness of the time of year, etc.

Account of the grandeur of the vessel. The merry parties on board.

Sketch of the vastness and dreariness.

Graphic account of the rushing together of these sea-monsters in the fog. The screams of the drowning. The confusion. The bravery of some. The fearful end. Give details of sinking of ship. Picture the sorrow of friends at home. The anxiety of all till the complete truth was known. The gratitude of those saved.

EXAMPLE.

Cured by Laughter.

SCHEME.	EXPANDED NOTES.
1. <i>Time.</i> A short time since.	
2. <i>Persons.</i> John Doe and Richard Roe.	Say who John Doe and Richard Roe were.
3. <i>Place.</i> Pittsburg.	Give a description of Pittsburg.
4. <i>Event.</i> John Doe and R. Roe cured by laughter.	
5. <i>Manner.</i> Lying ill in bed. Night. Watchman fell asleep. John Doe threw pillow at him. Knocked him over. Both roared with laughter. Did them good.	What they were ill of. Why he threw pillow? Show how laughter cured them. Draw moral.

A short time since at Pittsburg, a flourishing city of Pennsylvania, John Doe, a respectable grocer, and Richard Roe, a well-to-do farmer, were lying in one room, very sick, one with brain-fever, and the other with an aggravated case of the mumps. They were so low that watchers were needed every night, and it was thought doubtful if the one sick of fever would recover. A gentleman was engaged to watch over night, his duty being to wake up the nurse whenever it became necessary to administer medicine.

In the course of the night both watcher and nurse fell asleep. The man with the mumps lay watching the clock, and saw that it was time to give the fever patient his potion. He was unable to speak aloud, or to move any portion of his body except his arms; but, seizing a pillow, he managed to strike the watcher in the face with it. Thus suddenly awakened, the watcher sprang from his seat, falling to the floor, and awakened both the nurse and fever patient.

The incident struck the sick men as very ludicrous, and they laughed heartily at it for some fifteen or twenty minutes. When the doctor came in the morning he found his patients vastly improved. He never knew so sudden a turn for the

better ; and now both are up and well. Thus a hearty laugh often does us more good than a bottle of physic.

LESSON II.

NARRATION (*story*).

Write a narration of *The Fate of Ginevra*, taking the following for your filled-up *scheme* :

The Fate of Ginevra.

SCHEME.

EXPANDED NOTES.

1. *Time*. A long time ago.
2. *Person*. Ginevra. Give a description of her. Young, beautiful, full of gayety. Dressed in bridal costume. The daughter of Donati.
3. *Place*. A palace near the Reggio Gate. Give description of palace. Noble chambers, paintings, carvings, heir-looms, cabinets, velvet curtains, gardens, statues, cypresses.
4. *Event*. The fate of Ginevra.
5. *Manner*. Ginevra about to marry Francesco Doria. Wedding-day. Ginevra hides in sport. They cannot find her. She never returns. Francesco joins the Venetians in their war with Turkey, and is slain. Fifty years after some visitors open the lid of an old chest and find the skeleton of Ginevra. Had hid in sport, and found a grave. Picture the beauty of the bride, the magnificence of her dress, and the happiness of Francesco Doria, a brave young noble. Give a sketch of the gay festival on the wedding-day. Her mirth when she hides. The consternation of the guests when they cannot find her. Francesco's despair. Donati's grief. What war. Depict the shadowed life and reckless death of young Francesco. Describe a merry party of visitors. The glee with which they discovered the old chest. Their horror when they found what was in it. The skeleton. The pearl, the emerald, the golden clasp with the name of "Ginevra" engraved on it.

LESSON III.

Narrate the story of *James Fairburn being lost in the Stalactite Cavern*, taking the following for your prepared scheme :

SCHEME.

1. *Time.* Christmas, 1872.
2. *Person.* James Fairburn.
3. *Place.* The Stalactite Cavern at Matlock.
4. *Event.* James Fairburn being lost in the Stalactite Cavern.
5. *Manner.* James Fairburn going to visit his father, to spend Christmas, drops through a chasm down a slanting rock into the Stalactite Cavern. Calls for help in vain. Night passes, and no help. Seeks egress; can find none. Gives himself up to despair. Hears a dog in the stream. Calls him. Too faint to move. Ties handkerchief round the dog's neck. The dog goes away. Rescued.

NOTES EXPANDED.

- Depict the festivity of Christmas time, and the appearance of the ground covered with snow.
- Son of a rich farmer in Derbyshire, England.
- Wonderful cavern extending six hundred feet under ground. Entered by a low chasm. Stream running through it. Seventy feet high. Huge columns of rocks. Like a vast cavern of ice tipped with gold. Dark. Terribly gloomy.
- Give a fanciful description of the appearance of James Fairburn and of his anxiety to be home Christmas day. Describe his dropping through the chasm in trying to take a near road over a field. His striking his solitary match and discovering where he is. His horror. His efforts to get out. His delight at hearing the dog. His calling it. His terrible faintness. His anxiety when the dog leaves him. The joy of his friends at finding him.

LESSON IV.

Narrate the story of *Ellen's Secret*, taking the following for your prepared *scheme* :

Ellen's Secret.

SCHEME.

1. *Time.* June, 1872.
2. *Person.* Donald Blane.
3. *Place.* Benzonia, Michigan.
4. *Event.* Ellen's Secret.
5. *Manner.* Dorothy and Donald Blane very poor. Death of Dorothy's brother, William Blane, of Detroit. Large property reverts to Dorothy by will. Ellen Moore, an orphan, whom William Blane had adopted, comes to live with Dorothy and Donald. Dorothy is severe with her; Donald loves her. Dorothy and Donald quarrel in consequence of his affection for Ellen. Ellen bears all in patience. Donald leaves home. Dorothy taken ill. Thinks she is dying, and sends for her.

EXPANDED NOTES.

- Describe the beauty of summer.
- Describe the family of the Blanes. Great respectability. Father a minister. Died. Donald Blane, an orphan, brought up by Dorothy Blane, an aunt. Describe Donald Blane.
- Describe Benzonia. Romantic ravine. Beautiful Lake. Picturesque river. Rugged cliffs. Noble woods. Describe Blane's house. Pretty cottage. Well-cultivated yard. Fruit-trees. Flowers.
- Describe genteel poverty. Surprise of Dorothy and William. Altered circumstances. Comfort of wealth. Dorothy proud and overbearing. Donald free and generous. Describe Ellen Moore. Describe the circumstances of the adoption. Her father dying and leaving her to his friend William Blane. Donald's growing love. Dorothy's petty daily persecutions of Ellen. Donald's grief. His anxiety to spare her pain. Describe Donald's indignation at his aunt's treatment of Ellen. Ellen's gentleness and patience. Donald's departure. Dorothy's illness. Ellen's attention to her. Describe Dorothy's repentance. The joy of the wedding-day.

The aunt consents to the union of Donald and Ellen. Marriage-day. After marriage Ellen shows a will of William Blane, dated after the one by which Dorothy succeeded to the property, which leaves the whole of it to her, and which she was too proud to bring forward before her marriage.

The festivities. The marriage. Describe the circumstances of Ellen's production of the will. The surprise and gratitude of Dorothy and Donald. Bring in the climax of *the secret*.

LESSON V.

NARRATION (*historical*).

Write a narration of *The Adventure of Ponce de Leon*, taking the following for the filled-up *scheme* :

The Adventure of Ponce de Leon.

SCHEME.

1. *Time*. 1512.
2. *Person*. Ponce de Leon.
3. *Place*. Florida.
4. *Event*. The adventure of Ponce de Leon.
5. *Manner*. De Leon hears of Indian legend about a fountain which had the power of keeping one forever young. Resolves to seek it. Reaches a land of flowers. Tries to take possession. Driven off by Indians. Wounded. Dies. Earliest discovery of what is now called the United States.

EXPANDED NOTES.

- Describe the condition of Spain at this period. Who was king?
- Who was Ponce de Leon?
- Why called Florida? Give a description of the country and its position.
- Describe the effect of such a narrative on the superstitious spirit of the young noble. The growth of his curiosity. His difficulties in preparing an expedition. The troubles he met with. The beauty of the Florida forests. The fights with the Indians. His wound. How he daily expected to come to the Fountain of Life. The pangs of his death. The greatness and prosperity of the United States.

LESSON VI.

HISTORY.

Narrate the story of *The Coming of the Pilgrim Fathers*, taking the following for your filled-up *scheme* :

The Coming of the Pilgrim Fathers.

SCHEME.

1. *Time.* 1620.
2. *Persons.* The Pilgrim Fathers.
3. *Place.* Massachusetts.
4. *Event.* The coming of the Pilgrim Fathers.
5. *Manner.* How they sailed across the Atlantic in the Mayflower. Drew up codes of laws. Landed at Plymouth. Winter. Indian chief sent a rattlesnake-skin wrapped round a bundle of arrows. Governor Bradford returned it filled with powder and bullets. Frightened the Indians. Cleared the wood. Raised crops.

EXPANDED NOTES.

Describe the state of America at this period. The appearance of the country.

Who were they? Why were they called Puritans? Why did they leave England? Describe their characters and manners.

Describe the appearance of the country. Its wildness. Its inhabitants. Its apparent unfitness for settlement.

Describe the terrors of the voyage. The anxiety of the adventurers to reach land. Their fear of the Indians. The wildness of the country. Describe the consternation of the Pilgrim Fathers when they received the Indian message. Explain what it all meant. Describe the different aspect of the country after the settlement had been made.

6. Landing

7. Am. Xmas (above)

LESSON VII.

HISTORY.

Narrate the account of *The Conquest of Mexico by Cortez*, taking the following for your filled-up *scheme* :

The Conquest of Mexico by Cortez.

SCHEME.

EXPANDED NOTES.

- | | |
|--|---|
| 1. <i>Time.</i> 1519. | |
| 2. <i>Person.</i> Fernando Cortez. | Who was he? What was his character? Give a brief sketch of him. |
| 3. <i>Place.</i> Mexico. | Give a description of the country.
Who were the Aztecs? Who was Montezuma? |
| 4. <i>Event.</i> The conquest of Mexico by Fernando Cortez. | |
| 5. <i>Manner.</i> Cortez fitted up an expedition. Burnt his ships. Conquered the people. Made slaves of the natives. | Describe the setting forth of the expedition. How were the Spaniards dressed? What arms had they? Why did Cortez burn the ships? Describe the sufferings of the Aztecs, and the cruelties of the Spaniards. Show how it was not by such men as these that a great nation should be founded. |

LESSON VIII.

Narrate the account of *De Soto's Discovery of the Mississippi*, drawing up your *scheme* and *expanding it*, as in Lesson VII.

LESSON IX.

Narrate the account of any *Indian massacre* you may have read of, drawing up your *scheme* and *expanding it*, as in Lesson VIII.

LESSON X.

Narrate the account of any *great battle* you may have read of, drawing up your *scheme* and *expanding it*, as in Lesson VIII.

LESSON XI.

Narrate the history of the *Growth of Virginia*, drawing up your *scheme* and *expanding it*, as in Lesson VIII.

LESSON XII.

NARRATION (*biography*).

SCHEME.

1. Birth. *Parentage*
2. Education.
3. Pursuits.
4. Moral character.
5. What distinguished him.
6. When, where, and how he died.

Narrate the *Life of Washington Irving*, taking the following for your filled-up *scheme*: *in his life*

Washington Irving.

SCHEME.

EXPANDED NOTES.

- | | |
|---|--|
| <p>1. <i>Birth.</i> April 3, 1783.</p> <p>2. <i>Education.</i> During boyhood meagre. Self-cultured.</p> <p>3. <i>Pursuits.</i> Literary.</p> <p>4. <i>Moral Character.</i> Gentle, unassuming, vivacious.</p> <p>5. <i>What distinguished him.</i> His writings.</p> | <p>New York. His father died during Washington Irving's boyhood.</p> <p>His brothers had the superintendence of his education.</p> <p>Journalist and reviewer. Wrote for the "Morning Chronicle." Some account of journalism at that time.</p> <p>Give some anecdote in illustration of his possession of these qualities.</p> <p>Humorous "History of New York." Tell all you know about it. "The Sketch Book." Give some idea of its contents. "Bracebridge Hall." Relate briefly its plot, and comment on its character. "History of the Life and Voyages of Christopher Columbus." "The Alhambra." Give some idea of its contents. "Life of Washington." Make some remarks on his style. Easy, pure, and graceful, and remarkable for distinct and delicate word-painting.</p> |
| <p>6. <i>When, where, and how he died.</i></p> | |

LESSON XIII.

Narrate the *Life of Pythagoras*, taking the following for your filled-up *scheme*:

Pythagoras.

SCHEME.

EXPANDED NOTES.

- | | |
|--|--|
| <p>1. <i>Birth.</i> B. C. 500.</p> <p>2. <i>Education.</i> Travelled in search of information.</p> | <p>At Sidon, in Syria. His father was a merchant at Samos.</p> <p>From 18 years of age he travelled in search of knowledge, visiting Greece, Asia Minor, Italy, and Egypt.</p> |
|--|--|

3. *Pursuits.* Philosophy. At Croton he established in his own house a college. He taught his disciples mysteries in hieroglyphics and symbols.
4. *What distinguished him.* By his wisdom he delivered several cities from the yoke of slavery. His teachings. He made wonderful discoveries in religion, mathematics, and political economy. When he found out the great truth in geometry, that "the square of the longest side of a right-angled triangle is equal to both the squares of the other two sides," it is said that in his gratitude he offered to the gods a hecatomb, or the sacrifice of a hundred oxen. Pythagoras and his followers believed in the transmigration of souls from one body to another; on which account they abstained from eating flesh, and lived altogether on vegetables.
6. *When, where, and how he died.* Phalaris, the tyrant of Sicily, ordered the death of Pythagoras, but was himself murdered by the revolutionary citizens on the very day that he had appointed for the execution of the philosopher. The fate of Pythagoras is involved in obscurity. Some say that he was killed in a tumult; others that he died a natural death at the age of ninety.

LESSON XIV.

Narrate the history of the *Life of Napoleon III.*, having prepared your *scheme* and *expanded it*, as in Lesson XII.

LESSON XV.

Narrate the history of the *Life of Abraham Lincoln*, having prepared your *scheme* and *expanded it*, as in Lesson XII.

LESSON XVI.

Narrate the history of the *Life of the Most Distinguished Individual* you can think of in your own State.

II. DESCRIPTION.

The **Descriptive Theme** may be regarded as the expansion of the Descriptive Paragraph. The subjects of Descriptive Themes are :

1. INDIVIDUAL OBJECTS.
2. CLASS OBJECTS.
3. MORAL QUALITIES.

The Schemes are the same as those used in the construction of Paragraphs.

Individual Objects.

SCHEME.

1. Species.
2. Properties (position, use, size, shape, etc.).
3. Parts.

LESSON XVII.

INDIVIDUAL OBJECTS.

Describe *The Tower of London*, using the following filled-up scheme :

SCHEME.

1. *The Species.* A citadel.
2. *Its Properties.* Situated on the Thames. Size. Built of stone.
3. *Its Parts.* Chapel. Towers. Jewel House. Dungeons. Castellated walls. Armory. Moat. Drawbridge.

EXPANDED NOTES.

Mention some other citadels of note.

What was it built for? Say something about the Thames. Compare its present surroundings of commerce with the romantic times of the Middle Ages.

Towers. Beauchamp Tower, famous for the imprisonment of Anne Boleyn. Give some sketch of her trials. Brick Tower where Lady Jane Grey was kept. Bloody Tower, where the princes were murdered by Richard III. Lion Tower, where the lions were kept. The Horse Armory consists of full-sized effigies of mounted men in armor of every age of chivalry, and was built by Sir S. Meyrick. The Jewel House contains the royal jewels, —one diamond there being worth ten million dollars.

LESSON XVIII.

Describe *St. Peter's, at Rome*, preparing your scheme and expanding it, as in Lesson XVII.

LESSON XIX.

Describe *The Falls of Niagara*, preparing your scheme and expanding it, as in Lesson XVII.

LESSON XX.

Describe *Pilgrim Hall, Plymouth*, preparing your scheme and expanding it, as in Lesson XVII.

LESSON XXI.

Describe *The Mammoth Cave of Kentucky*, preparing your scheme, and expanding it, as in Lesson XVII.

Class Objects.

SCHEME.

1. Species.
 - a. Genus.
 - b. Difference.
 2. Properties.
 3. Parts.
 4. Kinds.
-

LESSON XXII.

Describe *a camera obscura*, taking the following for your prepared *scheme* :

A Camera.

SCHEME.

EXPANDED NOTES.

- | | |
|--|---|
| 1. <i>The Species.</i> Optical instruments. <i>a.</i> Genus. <i>b.</i> Difference. Takes images of external things.
2. <i>Properties.</i> Reflects inverted image. Used for photography. Size various.
3. <i>Parts.</i> Ground glass. Chambers. Lens.
4. <i>Kinds.</i> Portable. Stationary. Stereoscopic. Microscopic. Magnifying. | Say something about its discovery.
Give a brief sketch of the invention and use of photography.
Show how the images are rendered permanent by chemicals. Explain the method.
Point out how the increasing use of these valuable instruments is encouraging their perfection. |
|--|---|

LESSON XXIII.

Describe *an electric battery*, preparing and expanding your scheme, as in Lesson XXII.

LESSON XXIV.

Describe *a telegraphic apparatus*, preparing and expanding your scheme, as in Lesson XXII.

LESSON XXV.

Describe *a printing-press*, preparing and expanding your scheme, as in Lesson XXII.

LESSON XXVI.

Describe *an organ*, preparing and expanding your scheme, as in Lesson XXII.

LESSON XXVII.

Describe a *steam-packet*, preparing and expanding your scheme, as in Lesson XXII.

Moral Qualities.

SCHEME.

1. Definition.
 - a. Genus.
 - b. Difference.
 2. Effect on Society.
 3. Effect on Self.
 4. Moral.
-

LESSON XXVIII.

Describe *Intemperance*, taking the following for your prepared *scheme* :

Intemperance.

SCHEME.

1. *Genus*. Social vice.
2. *Difference*. Is caused by the use of strong drinks.

EXPANDED NOTES.

Draw contrast between the intemperate man and the sober man. Give some proof of this by example and quotations, and show that the use of strong drinks is dangerous.

3. *Effect on self.* It makes a man a slave. It ruins his mental and physical constitutions. Makes him the easy prey to other vices. Deadens his good qualities. Causes him to lose his self-respect. Is his curse. Total debasement and prostration. Show by example that the habit of excess in drinking does enslave a man. Show how it destroys his mental and physical qualities. Give medical opinion to prove that it ruins his body. Quote instances to show that it drives him to commit other crimes.
4. *Effect on Society.* Bad example. Makes men shun him. Contempt. Loss of confidence. Sorrow on family. Innocent suffer for the guilty. Draw a sketch of an imaginary drunkard, and picture the trouble he brings upon his wife and children.

LESSON XXIX.

Describe *barbarism*, preparing and expanding your scheme, as in Lesson XXVIII.

LESSON XXX.

Describe *imagination*, preparing and expanding your scheme, as in Lesson XXVIII.

LESSON XXXI.

Describe *revenge*, preparing and expanding your scheme, as in Lesson XXVIII.

III. REFLECTION.

Reflective Themes, like **Reflective Paragraphs**, are those that call upon our thoughts and emotions for expression. Reflective Themes may be classified under five headings :

1. INDIVIDUAL OBJECTS.
2. CLASS OBJECTS.
3. EVENTS.
4. ABSTRACT QUALITIES.
5. THE CHARACTERS OF PERSONS.

We shall apply one scheme to Individual and Class Objects, another to Events and Abstract Qualities, and a third to The Characters of Persons.

REFLECTION (*Individual Objects and Class Objects*).

SCHEME.

1. The Feelings.
 - a. Sad.
 - b. Pleasant.
 2. The Qualities.
 - a. Beauty or Deformity.
 - b. Utility or Inutility.
 3. Suggestion about its origin.
 4. Simile.
-

LESSON XXXII.

INDIVIDUAL OBJECT.

Write a reflection on *The Pyramids of Egypt*.

LESSON XXXIII.

CLASS OBJECT.

SCHEME.

1. The Feelings.
2. The Qualities.
 - a. Beauty or Deformity.
 - b. Utility or Inutility.
3. Origin.
4. Simile.

Write a reflective theme on *A Watch*, taking the following for your prepared and expanded *scheme*:

SCHEME.

1. *The Feelings*. Interest. Wonder.

2. *The Qualities*. a. Beauty or deformity. Great beauty. Intricacy. Evenness. Marvellous adjustment. b. Utility or inutility. Useful.

3. *Origin*.
4. *Suggestion*.

EXPANDED NOTES.

Reflect on the discovery and perfection of horology. Mention the sun-dial. The sand-cup. Any other means of measuring time you may have read of.

Reflect on some famous clock, such as the great clock at Strasburg. Reflect on the evenness and delicacy of the works. Name all the occupations you can think of where the use of the watch is important. Speculate as to what we should have done had we never discovered the watch.

LESSON XXXIV.

Write a reflection on *a balloon*, preparing and expanding your scheme, as in Lesson XXXIII.

LESSON XXXV.

Write a reflection on *a photograph*, preparing and expanding your scheme, as in Lesson XXXIII.

LESSON XXXVI.

Write a reflection on *a sewing-machine*, preparing and expanding your scheme, as in Lesson XXXIII.

EVENTS AND ABSTRACT QUALITIES.

SCHEME.

1. Origin.
 2. Result to self.
 3. Result to the world.
 4. The Feelings.
 5. Moral Deductions.
 6. Illustration by simile.
-

LESSON XXXVII.

Write a reflection on *The Burning of Moscow*, taking the following as your prepared and expanded *scheme*:

SCHEME.

1. *Cause*. The approach of Napoleon I.

EXPANDED NOTES.

Reflect on the ambitious character of Napoleon. The march of his army into Russia. The trepidation of the invaded people. The boldness of the resolve to burn the city rather than it should fall into the hands of the con-

queror. The dismay of Napoleon. His retreat from starvation. The death of his soldiers on the roadside. His desertion of his followers. His appearance in Paris.

2. *Result to self.* Saved the Russians from the advance of the French.

Reflect on the heroism of the Russians. The terrible sufferings they endured. Their savage exultation as they saw their enemy repulsed.

3. *Result to the world.* Sympathy for Russia. Delight at the check of an autocrat. Adjustment of the balance of power of Europe.

Review briefly the progress Russia has made since this time. Show how by this retreat Napoleon lost the prestige of his name as a military tactician. Reflect on the evil of seeking to conquer for the sake of conquest.

LESSON XXXVIII.

Write a reflective theme on *The Assassination of Abraham Lincoln*, preparing and expanding your scheme, as in Lesson XXXVII.

LESSON XXXIX.

Write a reflection on *The Laying of the Atlantic Cable*, preparing and expanding your scheme, as in Lesson XXXVII.

LESSON XL.

Write a reflection on *The Abolition of Slavery*, preparing and expanding your scheme, as in Lesson XXXVII.

LESSON XLI.

ABSTRACT QUALITY.

Write a reflection on *Common Sense*, taking the following for your prepared and expanded scheme :

Common Sense.

SCHEME.

1. *Origin.* A well-balanced mind.

2. *Result to self.* It makes a man reliant on self. Gives him a proper appreciation of the ways of the world.

3. *Result to the world.* The world is richer. Men have confidence in the man of common sense.

4. *The feelings.* Admiration.
Envy.

EXPANDED NOTES.

Reflect on the education of a man that shall make him real or ideal in his views.

Reflect on the absurdity of a romantic view of life. On the suffering produced by flightiness of judgment. On the necessity of weighing things justly in the scale of right and wrong. On the grand power the man holds who possesses common sense. On his certain success. On his improved character and juster view of life. On his moderated passions. On his higher qualification for the acceptance of religion. Give an example of all this.

Reflect how railroads have been made, the telegraph has been perfected, the ocean navigated, the printing-press invented, and a thousand useful arts accomplished by common sense. Men are made happier by having a man of common sense living in the midst of them.

Minds otherwise constituted sometimes shrink from the superior judgments of common sense, but

in the end are sure to be convinced. We bow to the opinion of the man who possesses it. We court his advice. We value his friendship.

5. *Moral deduction.* We should train our minds to habits of judgment. We should show respect to the decisions of common sense. Reflect on the misery of those who refuse to listen to its dictates.

6. *Illustration by simile.* The man who has common sense holds the philosopher's stone. He who has no common sense is like a man walking through life on stilts, who stares above every one's head, and cannot see a thing lying at his feet.

IV. ARGUMENTATIVE THEMES.

Argumentative Themes are the most difficult, and the most important of all compositions.

They require the use of great care and the exercise of much judgment in their compilation.

It is necessary that the student should make himself thoroughly the master of the subject he takes in hand.

The following scheme will be found practicable :

SCHEME.

1. Explanation.
2. Proposition.
3. Proof.
 - a. Possibility.
 - b. Probability.
 - c. Testimony.
 - d. Example.
 - e. Analogy.

4. Refutation.
 5. Appeal to the feelings.
 6. Summary.
-

LESSON XLII.

Prove that *Oratory owes more to Education than to Nature*, taking the following for your prepared and expanded scheme :

Oratory owes more to Education than to Nature.

SCHEME.

1. *Explanation.* Oratory is not always a natural gift; there may be cases exceptional to the rule, but generally it is a mechanical art cultivated by education.

EXPANDED NOTES.

Point out the difference between oratory and eloquence. Eloquence is the natural expression of the emotions of the heart. Oratory is the artificial cultivation of rhetorical rules. A woman pleading for the life of a babe who has been torn from her is naturally *eloquent*, because she expresses the natural emotions of her maternal tenderness; but a barrister pleading uses the forms of a studied but artificial oratory. A wounded deer pleads with a look for pity, but it would be absurd to call this look oratory. Eloquence may be expressed by a gesture or a look; oratory must be expressed in words. Therefore, oratory must be the artificial product of education, not the natural prompting of the mind. Education may be external or unconscious. It may be acquired

by study and attention to rules, or it may be imbibed by the exercise of habits of observation.

2. *Proposition.* Oratory owes more to education than to nature.

3. *Proof.*

a. *Possibility.* It is possible, because men of the highest natural talent have found it difficult to express themselves orally.

Refutation. But it may be objected that if such men were trained, they would not make brilliant orators.

Answer. Practice in public speaking brings confidence and does away with hesitation in all men.

b. *Probability.* It is probable that oratory owes more to education than to nature; because flow of words comes from practice, the voice is modulated by the rules of rhetoric, and the gesture is generally methodical.

Refutation. It may be objected that Patrick Henry was born an orator. Our argument is that he rather possessed eloquence than oratory. His words were poured straight from the heart, and were unembellished by the aid of trope and cadence.

Give instances, — John Stuart Mill, Wilkie Collins, Tennyson.

Demosthenes was a wonderful instance of this. He stammered in his speech, was troubled with shortness of breath, and had a weak voice, yet, notwithstanding these defects, he became, by education of these faulty organs, the most powerful orator the world ever produced.

The exception often proves the rule. Some men untrained have been known to make beautiful cabinets, which have been exhibited at exhibitions as works of art; but it would be just as absurd to say that for this reason cabinet-making was a natural gift, as to say that oratory is natural because Patrick Henry was an orator by nature.

c. *Testimony.* George Crabbe, one of England's greatest authors, says, "Oratory is an imitative art; it describes what is felt by another." Dean Swift says oratory is to a great degree mechanical, and in this it differs from harmony.

Refutation. It may be said that these men were deceived themselves, or that they deceived us.

Answer. Being great orators, they were not likely to be deceived; they had no *object* in deceiving us. The remarks were made dispassionately, not in the heat of debate.

4. *Example.* Many public speakers who are trained orators have no real eloquence. They have to prepare their discourses, digesting their matter from written publications, and if called upon to speak without preparation, would make but sorry exhibitions of themselves.

5. *Appeal to the Feelings.* Picture the strong, healthy, sinewy man, who had never learned to dance, attempting an intricate minuet. With all his strength and natural activity he would flounder awkwardly through his steps. Then portray the man with

Give several quotations. Who was George Crabbe? Who was Dean Swift? What is harmony?

Show how *animus* or *object* is always acknowledged as strong conclusive evidence. Give an instance of a man being supposed guilty from the *object* he had in commission of a crime.

This proves that oratory owes more to education than to nature. Simile of the rough diamond. A man with good oratorical powers, until he had been trained, is like the rough diamond before it has been in the hand of the lapidary.

naturally graceful carriage
and powerful voice failing
miserably in his oratory from
his lack of knowledge of the
rules of the art.

6. *Summary*.*

LESSON XLIII.

Prove that *Drunkenness is the Ruin of Thousands*, preparing and expanding your scheme, as in Lesson XLII.

LESSON XLIV.

Prove that *Compulsory Education is good for the State*, preparing and expanding your scheme, as in Lesson XLII.

LESSON XLV.

Prove that *Labor is the Source of National Prosperity*, preparing and expanding your scheme, as in Lesson XLII.

V. DISCURSIVE THEMES.

Themes upon subjects that cannot be properly classified in any of the preceding divisions may be termed **Discursive Themes**.

* As the summary is the recapitulation of the principal points of the scheme, it is left to the ingenuity of the student.

As it is almost impossible to make one scheme applicable to all essays upon discursive theses, the student, qualified by exercise in the previous chapters, will do well to prepare his notes and expand them before proceeding to his treatment of the subject in hand.

LESSON XLVI.

Write an essay on

*Honor and fame from no condition rise ;
Act well your part, there all the honor lies,*

taking the following for your scheme, *which must be expanded.*

NOTES.

1. Explain at full length the meaning of the thesis.
2. Argue in favor of a man born in a high position leaving a bad reputation behind him.
3. Give instances in support of the above argument.
4. Argue in favor of a man born in a low position attaining honor and eminence.
5. Give instances in support of the above argument.
6. Argue that we are not the slaves of circumstances, but that circumstances are the consequences of our own actions.
7. Give extracts from any authors you may have read in support of your arguments.
8. Draw your moral, and show how honor and fame must follow in the footsteps of all good actions, and how bad deeds SURELY bring with them dishonor and disgrace.

LESSON XLVII.

Write an essay on

*E'en crosses in God's sovereign hand
Are blessings in disguise,*

taking the following for your scheme, which must be expanded.

1. Adversity is described in the Bible as the salutary chastisement of an all-wise parent who wishes to reclaim his child.

2. Adversity yields to time.

3. On recovering its first shock, we begin to see things in their true light.

4. *True* friends are distinguished from *false* friends.

5. We get a better knowledge of our own weakness.

6. Reflection and vigilance succeed inattention and negligence.

7. We find out the vanity of the world's doings.

8. We are more inclined to trust in God.

9. Our hearts are chastened and our minds purified.

LESSON XLVIII.

Write an essay on

Birds of a feather flock together,

taking the following for your scheme, which must be expanded.

1. Show how likely it is that persons of similar tastes will seek each other's society.

2. How liable we are to adopt the sentiments of those that surround us.

3. How good companions lead us to good actions.

4. How careful we should be in our choice of friends.

5. Give instances of men being led to ruin by evil companions.

6. How good companions lead us to good actions. Give instances.

7. Moral. — How careful we should be in our choice of friends.

LESSON XLIX.

Write an essay on *The Vanity of Riches*, taking the following for your scheme, which must be expanded.

1. By weak minds the possession of wealth is considered the greatest earthly happiness.

2. But the possession of wealth always falls short of our expectations.

3. As we acquire wealth our wants increase, so that we are never satisfied.

4. Rich men are led into temptation.

5. They are never sure of the sincerity of their friends and dependants.

6. Wealth will not prevent illness or death.

7. However rich a man may be, he cannot always spend his money upon his own actual enjoyment. Peter the Great, with all his wealth, was obliged, by order of his physician, to dine off a mutton-chop.

8. Moral. — Therefore, we must not set our minds upon earthly wealth, but try to lay up the riches of a just life.

LESSON L.

Write an essay on *The Advantages of Industry*, taking the following for your scheme, which must be expanded.

1. God has given nothing to man without labor.
 2. Every man, in every station of life, has need to be industrious.
 3. An idler is an enemy to industry.
 4. All classes of society benefit more or less by the industry of a single man.
 5. An industrious man has his time so occupied that he keeps out of the way of temptation, whilst idleness is the mother of all evil.
 6. It is the duty of all, not only to practice habits of industry, but to persuade those over whom they have influence to be industrious.
 7. Job says "the hand of the diligent maketh rich."
 8. Idleness is always tiring, and work, to an industrious man, is always agreeable. Dr. Johnson said that the hardest-worked man in the world was the man *who had nothing to do*.
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LESSON LI.

Write essays on,

I. *Well begun is half done,*

taking the following for your scheme, which must be expanded.

1. Show with what reluctance we often set about a task.
2. How apparent difficulties vanish as we give our attention to the work.
3. How, by beginning to do good, we are led to continual improvement.
4. How the first step is always the most troublesome.
5. How the first steps in life are sure to lead to a good or evil career.
6. Draw out the moral.

II. *One bird in hand is worth two in the bush.*

1. Show how we should never lose sight of the reality.
 2. Relate the fable of the dog and the shadow.
 3. Point out the evils of gambling.
 4. Draw out the moral.
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LESSON LII.

Write an essay on

Books are the Medicine of the Mind,

taking the following for your scheme, which must be expanded.

1. Explain the meaning of the thesis. Show how it was, according to Diodorus, the inscription on the great Egyptian Library.
2. Show how, in distracting the attention by reading, persons suffering from great sorrow alleviate their misery.
3. Give instances. (Goethe, when he lost his son, began the study of a new science.)
4. Show how a mind harassed by *ennui* would be stirred to a healthy action by the reading of daring exploits, adventures, and battles.
5. How the wavering, fickle mind would be subdued by the influence of contemplative writings.
6. How the sad are cheered by light, graphic accounts of social incidents.
7. How in all cases of mental anxiety good books are great cures.
8. Give what extracts you can in support of the thesis.
9. Give what examples you can.
10. Draw your moral.

LESSON LIII.

Write an essay on *The Value of a Good Character*, taking the following for your scheme, which must be expanded.

1. Point out how a good character may be obtained by any person in any sphere of life.

2. How nobility of birth, wealth, and power do not establish a man's good reputation.

3. How goodness of character is not hereditary.

4. How, although circumstances may draw a man to commit errors, he had better lose his fortune than his character.

5. For if a man's character be gone,—

a. If he is rich, he loses the respect of his neighbors and the esteem of his intimates.

b. If he is poor, he loses all chances of employment, and sinks into poverty and crime.

6. Relate fully the following fable, making it bear upon the thesis :—

Jupiter has given to all men a rich jewel that none can take from them. Some throw theirs away ; others lose theirs ; some few find again the treasure they have lost.

7. Show that if a man lose his character he must not give himself up to despair, but diligently seek to redeem it.

8. Show the influence of a good character in different phases of life, and contrast it with the feebleness of a bad one.

9. Give instances of men of wealth leaving bad names behind them.

10. Give instances of humble persons whose names are remembered with respect.

11. Show how a good character, if it do not in all cases, will invariably, in the end, bring the possessor substantial benefit.

LESSON LIV.

Write an essay on *The Effect International Expositions are likely to have on the Civilization of Nations, the Promotion of Commerce, and the Spread of Christianity*, taking the following for your scheme, which must be expanded.

1. Give brief sketches of any international expositions you may have read of.
2. Show how necessary it is that the spot chosen for such a purpose should be an appropriate one.
3. Show how civilization is increased by —
 - a. The gathering together of the learned of many nations, and the consequent interchange of thought.
 - b. The encouragement of the fine arts.
 - c. The stimulus to the ingenuity of invention.
 - d. The additional means and inducements afforded to persons to expand their minds by travel.
4. Show how commerce is increased by —
 - a. The advancement of international trade.
 - b. The inducement of competition.
 - c. The means of advertising to the world the value and usefulness of particular merchandise.
 - d. The glimpse offered to merchants of the business customs of foreign trade.
 - e. The introduction of new branches of commerce.
5. Show how Christianity is spread by —
 - a. The opportunity thus afforded to religious societies of propagating the gospel among the visitors of all nations.
 - b. The exhibition to unenlightened people of the superior civilization of Christian countries.
 - c. The instigation of the natural instinct of a man

to worship God when surrounded by so many beauties and wonders.

- d. The generation of a social feeling among the widely separated races.
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LESSON LV.

Write an essay, *comparing Modern Times with Antiquity*, taking the following for your scheme, which must be expanded.

Prove that —

- a. As a dwarf, standing on the shoulders of a giant, will see farther than the giant himself, the moderns, familiar with the discoveries of their forefathers, enjoy a more comprehensive view of the world than the ancients.
- b. The ancients lived in the youth of the world, the moderns live in its maturity ; hence the latter enjoy the blessings of experience.
- c. The ancients might have had greater *capacities* for aspiring to perfection, the moderns have greater *capabilities*.
- d. As geographers, the ancients were limited in knowledge, for they had not discovered the polarity of the magnet.
- e. As historians, they were hampered with belief in prodigies and superstitions that led them to distort truth.
- f. As moralists, their want of knowledge of a future state was a source of error.
- g. As warriors, their ignorance of chemistry rendered their battles, as compared with those of modern times, mere personal encounters.

- h. As mechanics, their ignorance of the powers of steam and water crippled their efforts.
 - i. In sculpture, it is true, the ancients excelled the moderns, because the image-worship of their temples held out encouragement to the artist, and the principal rewards of value and merit were public statues.
 - k. In poetry the ancients equalled the moderns, because their mythology was eminently calculated to foster poetical fancy; and the scenery of nature, the laboratory of the poet, was all ready to his hand, and wanted no development.
-

LESSON LVI.

Write an essay on *The Uses and Abuses of the Newspaper Press*, taking the following for your scheme, which must be expanded :

1. Give a brief history of the art of printing newspapers.
2. Point out the enormous power of the press in America : —
 3. a. Show how the welfare of a nation is upheld by the free discussion of politics.
 - b. How crime is detected and exposed by newspaper paragraphs.
 - c. How cases deserving sympathy are brought before the notice of the charitable.
 - d. How education is aided.
 - e. How commerce is increased by advertising.
 - f. How dishonest politicians are held in check by it.
 - g. How a thirst for knowledge is fostered in the minds of the people.
 - h. How the human heart is expanded by the reading of the sufferings and struggles of our fellow-men.

4.
 - a. Show how dangerous a weapon the newspaper is in the hands of an unscrupulous editor.
 - b. How the people are stirred to discontent, sedition, and violence.
 - c. How, by pandering to a vitiated taste for the sensational, it becomes a propagator of vice.
 - d. How it may be the medium of malicious slander on public and private characters.
 - e. How, by unjust criticism, unfair reporting, and the publication of falsehood, it may generate great evil.
 5. And, lastly, show that, however jealous the American people should be of the liberties of their newspaper press, they should be equally careful to guard against any attempt that may be made to relax the laws that have been wisely framed to protect them against the abuses of its enormous power.
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LESSON LVII.

Write at full length, as if you were eye-witnesses, a description of the *Combat between the Horatii and the Curatii*, taking the following for your scheme, which must be expanded.

1. The treaty being concluded, the three brothers take arms.
2. The advance between the two armies.
3. The signal is given ; they close in combat ; the lookers-on are in an agony of expectation.
4. The three Albans are wounded ; two Romans are dead.
5. Happily, the surviving Roman is not wounded ; to divide his adversaries, he feigns flight.
6. He slays another Alban ; grief of the Alban army.
7. Romans shout with delight ; he kills a second Alban.

8. There remains now but one combatant on each side ; the Roman unwounded, his antagonist weak and bleeding.

9. The spent Alban drags his failing limbs to the encounter ; the Roman stabs him through the heart.

10. Loaded with spoils, Horatius returns to the camp ; great joy of the Romans.

11. Each party bury their dead.

NOTE. — As a specimen of such description, read Livy's account of Section 3 :

“ The signal is given ; the champions march three and three against each other, themselves alone inspired with the courage of armies. Both sides, insensible to their own danger, have nothing before their eyes but the slavery or liberty of their country, whose future destiny depends wholly on their valor. The moment the clashing of their weapons is heard, and the glitter of their swords is seen, the spectators, seized with fear and alarm (while hope or success inclines to either side), continue motionless, so that one would say they have lost the use of their speech and even of breath.”

LESSON LVIII.

Write an essay on this passage from Shakespeare, —

*For 't is the mind that makes the body rich ;
And as the sun breaks through the darkest clouds,
So honor peereth in the meanest habit,*

taking the following for your scheme, which must be expanded.

1. Explain at full length the meaning of the thesis.
2. Show how a man may be born to wealth, and yet, from the poverty of his mind, be a pitiable object.
3. Give instances in support of this.

4. Show how a man without land or money may be rich in the possession of mental qualifications.
 5. Give instances of this.
 6. Give extracts from the works of any authors in support of your assertion.
 7. Draw out your moral.
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LESSON LIX.

Write an essay on *Time a Paradox*, taking the following for your scheme, which must be filled up.

1. Time is undefinable. The past is gone, the future has not come, and the present becomes past even while we speak of it.
 2. Time measures all things, but is itself unmeasurable.
 3. Time discloses everything, but is itself a mystery.
 4. Time advances like the slowest tide, but retreats like the swiftest torrent.
 5. Time is the cradle of ambition, — and its grave !
-

LESSON LX.

Write an essay on *pearl-fishing*, taking the following for your notes, which must be expanded.

1. A pearl is a concretion of a bluish-white color, found in the interior of some oysters and mussels.
2. The most important fishery is at Ceylon.
3. A fleet of pearl-fishing boats consists of about nine vessels, each manned by eight sailors and two divers.
4. Oyster-beds sometimes extend for ten miles in length and two in breadth.
5. Certain ablutions and incantations are observed previous to starting.

6. The boat having reached the spot selected for fishing, the anchor is cast.

7. Outside the boat is erected a floating scaffolding, from which the diver starts.

8. A heavy stone is attached to a long rope, with a stirrup just above the weight.

9. This is lowered into the water, the diver having previously placed his foot in the stirrup.

10. He is in this manner lowered to the bottom, bearing with him a basket.

11. On reaching the bottom he throws himself upon his face, and grasping everything he can lay hands on, rapidly fills his basket.

12. The oysters being taken on shore, are allowed to get putrid. The animal matter is then easily washed away, and the pearls are secured.

LESSON LXI.*

Write an essay on *The Eloquence of the Sacred Writings*. Divide your remarks into the following headings, giving extracts to support your assertions, and showing how forcibly they support your thesis.

1. Simplicity.
2. Grandeur.
3. Imagery.
4. Beauty of Description.
5. Figures.
 - a. Metaphor.
 - b. Repetition.
 - c. Apostrophe.

* Three or four lessons may be profitably devoted to the preparation of this important theme.

6. Delineations of the Passions.
 - a. Simplicity of childhood.
 - b. Filial affection.
 - c. Exuberance of joy.
 - d. Tendernees.
 - e. Insatiability of ambition.

Examples and Suggestions.

1. SIMPLICITY.

Luke xxiii. 33 : "There they crucified him."

The very simplicity of these words proves to us that the Evangelists were directed by the hand of God. What mortal writer would have spoken in so unaffected a manner of a father who had laid down his life for him? There is no passionate detail of his sufferings, no emotion, no outburst of gratitude, no appeal to the feelings of compassion or surprise. The fact is simply recorded,—*they crucified him there.*

Genesis i. 16 : "He made the stars also."

Can anything be more simple, yet more august? God adorns the universe with these infinite wonders, and the stupendous act is recorded in a word! How many beauties are comprehended in this brief sentence! When we gaze in wondering rapture on the firmament, set with innumerable gems, and when we consider the order and going of these mysterious myriads of heavenly worlds, we marvel at the exquisite simplicity of the hand that wrote "*he made the stars also.*"

Comment upon the *simplicity* of the story of the intended sacrifice of Isaac.

2. GRANDEUR.

Genesis i. 1 : "In the beginning God created the heaven and the earth."

How majestic is this commencement of the Holy Writ ! Without the inspiration of God, a man would have set about the record of so mighty a subject with a rhapsody of pompous expression ; but here we burst into the full revelation of the mysterious history without a word of preface, — from chaos to heaven and earth ; from darkness to light ; from space to being.

Comment upon the *grandeur* of the following passages :

Genesis i. 3 : "God said, Let there be light, and there was light."

Isaiah vii. 7 : "Thus saith the Lord God, It shall not stand, neither shall it come to pass."

Psalm xxxvii. 35, 36 : "I have seen the wicked in great power, and spreading himself like a green bay-tree. Yet he passed away, and, lo, he was not ; yea, I sought him, but he could not be found."

Also take for comment, Psalm xxxix. 6 ; Exodus iii. 14 ; Daniel vi. 14 – 31.

3. IMAGERY.

Comment upon the *imagery* displayed in the following passages :

Isaiah ix. 6 : "And the government shall be upon his shoulder."

Psalm xciii. 1 : "The Lord reigneth, he is clothed with majesty : the Lord is clothed with strength, wherewith he hath girded himself."

4. BEAUTY OF DESCRIPTION.

Comment upon the beauty of the description of the *war-horse* in Job xxxix. 19 – 25.

5. FIGURES.

Explain the metaphor in

Job xxxiv. 22 : “ There is no darkness, nor shadow of death, where the workers of iniquity may hide themselves.”

Comment on the repetition in

Jeremiah xxxi. 28 : “ And it shall come to pass that like as I have watched over them, to pluck up, and to break down, and to throw down, and to destroy, and to afflict ; so will I watch over them, to build, and to plant, saith the Lord.”

Explain the apostrophe in Psalm cxxxvii. 4, 5, 6 ; Jeremiah xlvii. 6, 7.

6. DELINEATIONS OF THE PASSIONS.

Comment on the *innocence* of Joseph in relating his dreams, which were to arouse the cupidity of his brothers.

Comment on the *filial affection* of Joseph in Genesis xlv. 2, 3.

Comment on Rhoda's *exuberance of joy* in Acts xii. 14.

Comment on the *tenderness* displayed in Isaiah i. 2, 3.

Comment on the *insatiability of ambition* of Haman in Esther v. 13.

Miscellaneous Subjects for Themes.

1. The benefits of adversity.
2. The evanescence of beauty.
3. Cruelty to animals.
4. "Charity covereth a multitude of sins."
5. The advantages of civility and politeness.
6. The baseness of ingratitude.
7. Mutual forbearance.
8. The necessity of early religious instruction.
9. The proper employment of time.
10. Memoir of Washington Irving.
11. To insult misfortune is unworthy of an honest man.
12. We are always forgetting the enjoyments we possess.
13. Virtue and vice are as different as light and darkness.
14. Wisdom leads us to happiness.
15. Do not despise poverty.
16. A description of Paul's shipwreck.
17. "Lifted so high
I disdained subjection, and thought one step higher
Would set me highest."
18. "Sounds, not arms, shall win the prize ;
Harmony the road to fame."
19. "Life is but an empty dream."
20. The influence of surroundings on the mind.
21. On the changes of the seasons.
22. On the barometer.
23. The character of Lafayette.
24. "To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or, with taper light,
To seek the bounteous eye of heaven to garnish,
Is wasteful and ridiculous excess."

25. "There 's a divinity doth shape our ends,
Rough hew them how we will."
26. "The evil that men do lives after them ;
The good is oft interred with their bones."
27. "One touch of nature makes the whole world kin."
28. "The better part of valor is discretion."
29. "O, what a tangled web we weave
When first we practise to deceive !"
30. "We take no note of time
But from its loss ; to give it then a tongue
Is wise in man."
31. "A thing of beauty is a joy forever :
Its loveliness increases ; it will never
Pass into nothingness."
32. On steam.
33. On solitude.
34. Knowledge is power.
35. The waste of war.
36. The emptiness of vanity.
37. The forgiveness of injuries.
38. *Virtus est sua merces.*
39. It is better to have a good conscience and be poor, than
a guilty one and be rich.
40. Truth is the straightest way to an end.
41. "Words may be counterfeit,
False coined, and current only from the tongue
Without the mind."
42. "Let thy discourse be such, that thou may'st give
Profit to others, or from them receive.
43. *Vita sine literes vera mors est.*
44. "For the whole world without a native home
Is but a prison."
45. "You 'll find the friendship of the world is show, —
Mere outward show."
46. What will Mrs. Grundy say ?

47. "The sweetest cordial we receive at last
Is conscience of our virtuous actions past."
48. "The quality of mercy is not strained ;
It droppeth as the gentle dew from heaven
Upon the place beneath."
49. The events of your school-life during the past month.
50. "Finis."

A CATECHISM OF VERSIFICATION, OR PROSODY.

Q. What is versification ?

A. Versification is the art of making verses.

Q. What is it called in grammar ?

A. Versification is called in grammar *prosody*, from two Greek words, *pros* and *odè*.

Q. What are the two most prominent features in forming verses ?

A. The two most prominent features in forming verses are : 1. Rhythm ; 2. Rhyme.

Q. What are the various names applied to poetical compositions ?

A. Blank verse, lyric verse, elegiac verse, pastoral verse, didactic verse, epic poetry, dramatic poetry.

Q. What is blank verse ?

A. Blank verse has no rhyme, consists of five feet to each line, and is used chiefly in dramatic or epic poetry.

Q. What is lyric verse ?

A. Lyric verse is the verse in which songs are written.

Q. What is elegiac verse ?

A. Elegiac verse is of a mournful character, chiefly in memory of the dead.

Q. What is pastoral verse ?

A. Pastoral verse is descriptive of country life, sometimes called *bucolics*.

Q. What is didactic verse ?

A. Didactic verse contains direct moral teaching.

Q. What is epic verse ?

A. Epic verse treats of some grand historical subject.

Q. What is dramatic verse ?

A. Dramatic verse is in dialogue, and chiefly in the form of blank verse ?

RHYTHM.

Q. What is rhythm ?

A. By rhythm is meant the regular recurrence of accented and unaccented syllables. There may be rhythm in prose, but it is not required to follow in regular measure, as in verse.

Q. What is euphony ?

A. When the ear is pleased in prose, we say the words are arranged with due regard to *euphony*.

Q. What is accent ?

A. Accent is a peculiar modulation of the voice, marking a syllable of a word.

Q. Give instances.

A. Dissyllable : Deter', confuse', har'vest, in'come.

Trissyllable : Interfere', delight'ful, la'borer.

Polysyllable : Con'querable, innu'merable.

Q. When the accent falls on the last syllable, what is it said to be on ?

A. When the accent falls on the last syllable, it is said to be on the ultimate (*ultimus*, last) ; as provide', remain'.

Q. When the accent falls on the last syllable but one, what is it said to be on ?

A. When the accent falls on the last syllable but one, it is said to be on the penult (*pene*, almost ; *ultimus*) ; as propor'tion, depend'ent.

Q. When the accent falls on the last syllable but two, what is it said to be on ?

A. When the accent falls on the last syllable but two, it is said to be on the antepenult (*ante*, before ; and *pene*, *ultimus*) ; as ma'jesty, pa'triot, mem'ory.

Q. What is a foot ?

A. A foot consists of a certain number of syllables.

Q. What are the chief feet of English poetry ?

A. The chief feet of English poetry are the *iambus*, *trochee*, *anapæst*, and *dactyl*.

Q. What is an iambus ?

A. An iambus is a foot consisting of one short syllable and one long one, as $\sim$ —, *bětrāy*, *īnclīne*.

Q. What is a trochee ?

A. A trochee is a foot consisting of one long syllable and a short one, as — $\sim$, *hātefŭl*, *dīsmāl*.

Q. What is an anapæst ?

A. An anapæst is a foot consisting of two short syllables and a long one, as $\sim \sim$ —, *cōntrāvēne*, *īntěrcēde*.

Q. What is a dactyl ?

A. A dactyl is a foot consisting of one long syllable and two short ones, as — $\sim \sim$, *nēighbŏrhŏod*, *ēastěrlŏ*.

Q. What are the subordinate feet of poetry ?

A. The subordinate feet of poetry are *spondee* — —, *pyrrhic* $\sim \sim$, *amphibrach* $\sim$ — $\sim$, *tribrach* $\sim \sim \sim$.

IAMBIC VERSE.

Q. What do you know about iambic verse ?

A. That the greater part of English poetry is written in it.

Q. How may feet are there in iambic measure ?

A. Either three, four, five, six, or seven.

Q. Give examples.

A. Three feet, or trimeter.

$\bar{I}n \ \bar{p}la \ | \ \bar{c}es \ \bar{f}ar \ | \ \bar{o}r \ \bar{n}ear, \ |$
 $\bar{O}r \ \bar{f}a \ | \ \bar{m}ous \ \bar{o}r \ | \ \bar{o}bscure, \ |$
 $\bar{W}here \ \bar{w}hole \ | \ \bar{s}ome \ \bar{i}s \ | \ \bar{t}he \ \bar{a}ir, \ |$
 $\bar{O}r \ \bar{w}here \ | \ \bar{t}he \ \bar{m}ost \ | \ \bar{i}mpure. \ |$

Four feet, or tetrameter :

The stag | at eve | had drunk | his fill,
When danced | the moon | on Mon | an's rill. |

Five feet, or pentameter :

Prodi | gious ac | tions may | as well | be done
By weav | er's is | sue as | by prin | ce's son.

Six feet, or hexameter : *

A need | less Al | exan | drine ends | the song,
That like | a wound | ed snake | drags its | slow length | along.

TROCHAIC METRE.

Q. Give examples of trochaic metre.

A. Two feet :

On a | mountain,
By a | fountain,
Lay the | shepherd
With his | pipe.

Three feet :

When our- | hearts are | mourning.

Three feet, with an extra or residuary syllable :

Earth to | earth and | dust to | dust,
Here the | evil | and the | just,
Here the | matron | and the | maid,
In one | silent | bed are | laid.

* This form is called heroic measure.

Four feet :

But a | mid my | broken | slumbers
 Still I | heard those | magic | numbers,
 Till their | chimes in | sweet col | lision
 Mingled | with each | wand'ring | vision.

Five feet :

All that | walk on | foot or | ride in | chariots,
 All that | dwell in | pala | ces or | garrets.
 Then me | thought I | heard a | hollow | sound
 Gath'ring | up from | all the | lower | ground.

ANAPÆSTIC MEASURE.

Q. Give examples of anapæstic measure :

A. Two feet :

All our la | bor must fail
 If the wick | ed prevail.

Three feet :

I am mon | arch of all | I survey ;
 My right | there is none | to dispute.
 From the cen | tre all round | to the sea
 I am lord | of the fowl | and the brute.

Four feet :

The Assyrian | came down | like the wolf | on the fold,
 And his cohorts | were gleam | ing with pur | ple and gold.

4 DACTYLIC MEASURE.

Q. Give examples of dactylic measure :

Bird of the | wilderness,
 Blithesome and | cumberless,
 Light be thy | matin o'er | moorland and | lea.
 Emblem of | happiness,
 Blest in thy | dwelling-place,
 O, to a | bide in the | desert with | thee !

RHYME, ETC.

Q. What is rhyme ?

A. Rhyme is the agreement of the last sound of one line or verse with that of another. It must correspond in sound and construction. *Love* and *dove* are good rhymes, but *love* and *prove* will not rhyme. *Higher* and *lyre* will not rhyme.

Q. Is rhyme confined to a single sound ?

A. No : as,

Pillow, billow ; fellow, yellow.
 Tenderly, slenderly ; family, clammily.

ALLITERATION.

Q. What is alliteration ?

A. Alliteration is the frequent recurrence of the same letter or sound in a verse. It was at one time the leading feature of poetry. Thus :

*How high his highness holds his haughty head,
 Begot by butcher, but by bishops bred.*

PARALLELISM.

Q. What is parallelism ?

A. Parallelism is the repetition of the same idea in slightly different words. It was a peculiarity of Hebrew poetry :

Let the people praise thee, Lord,
 Let people all thee praise.
 O, let the nations all be glad,
 In songs their voices raise.

TERMS.

Q. What are two consecutive rhymes called ?

A. Two consecutive rhymes are called a *couplet*.

Q. What are three consecutive rhymes called ?

A. Three consecutive rhymes are called a *triplet*.

Q. What is a stanza ?

A. A stanza is a group of verses varying in length.

Q. What is a Spenserian stanza ?

A. A Spenserian stanza consists of eight heroic lines and one Alexandrine, so called because first used by Spenser in the *Faerie Queen*. Burns's *Cotter's Saturday Night* and Byron's *Childe Harold* are in this measure.

Q. What is an *ottava rima* ?

A. Eight lines, the first six of which rhyme alternately, and the last two in succession. Byron's *Don Juan* is an example.

Q. What is ballad measure ?

A. Ballad measure (Gay's stanza) consists of four and three measures alternately.

Q. Of what does an elegiac stanza consist ?

A. Elegiacs are usually four measures with alternate rhymes.

Q. What is an epigram ?

A. An epigram is a sharp, pointed statement.

Q. What is an epitaph ?

A. An epitaph is an inscription on a tomb.

Q. What is a sonnet ?

A. A sonnet is a poem fourteen lines in length.

Miscellaneous Exercises in Prosody.

1. Name as many writers as you can of the following kinds of poetry : Dramatic, elegiac, pastoral, epic.
2. What are the peculiarities of rhythm and rhyme ?
3. Explain the following terms : Antepenult, iambic, tetrameter.
4. What is meant by a Spenserian stanza ? Quote one and scan it.
5. Criticise the following rhymes : *Heart, dart ; earn, burn ; rain, deign ; eyes, sighs ; chill, hill.*
6. Scan the following passages, marking below each the kind of verse to which it belongs :

“ Our revels now are ended ; these over-actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air.”

“ Then the army, elsewhere bent,
Struck its tents, as if disbanding.”

“ The sanguine sunrise, with its meteor eyes
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead.”

“ For of all sad words of tongue or pen,
The saddest are these : It might have been.”

“ Gold, still gold ! it haunted her yet —
At the Golden Lion the inquest met —
Its foreman a carver and gilder —
And the jury debated from twelve to three
What the verdict ought to be ;
And they brought it in as *felo-de-se*,
Because her own limb had killed her.”

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